

KUNKEL'S

MUSICAL REVIEW.

APRIL, 1880.

Contents.

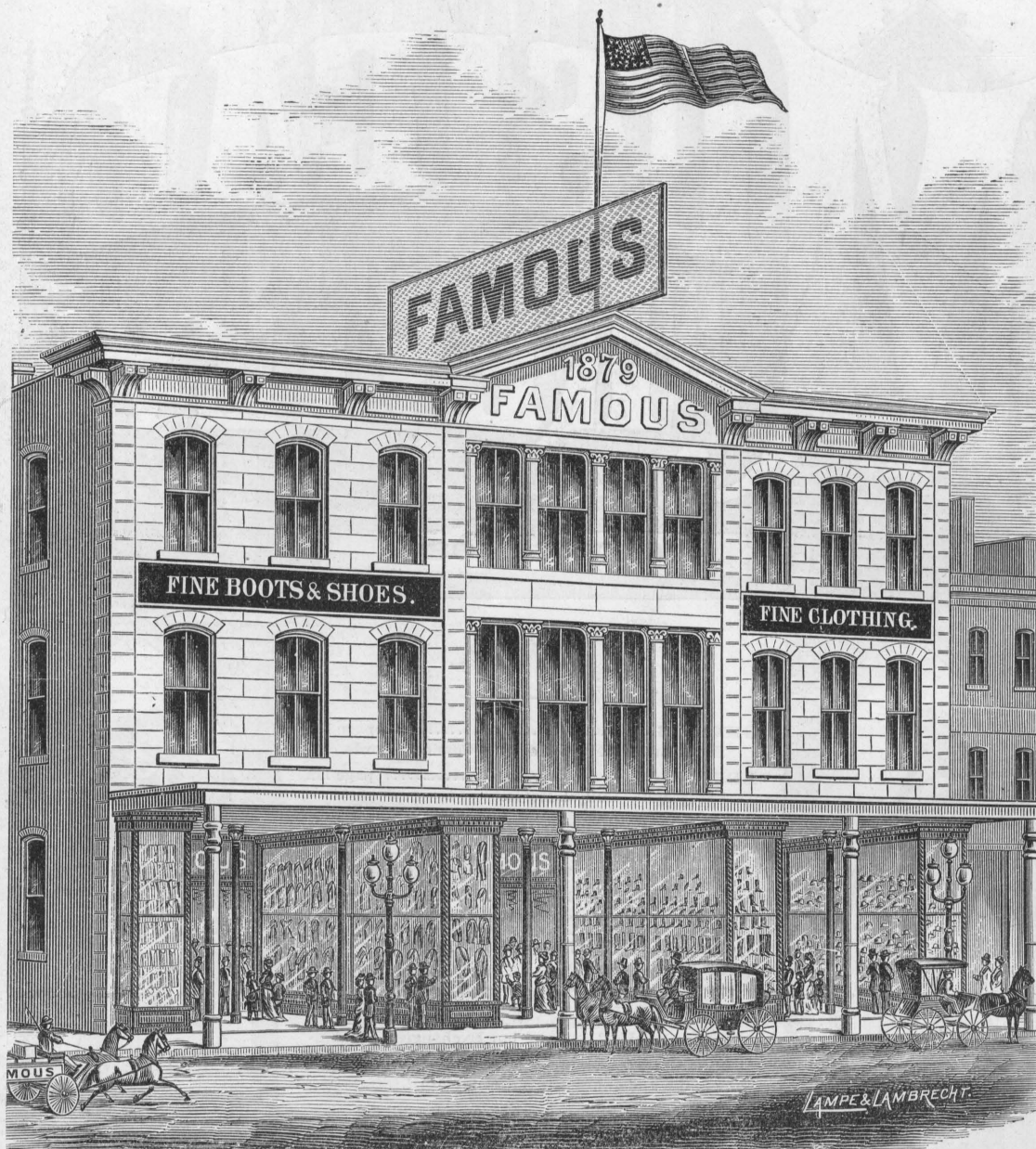
GENERAL.....	page 111
That Amateur Flute (Poetry)—Comical Chords.	
EDITORIAL.....	page 112
Paragraphs—Church Music.	
MUSICAL.....	page 115
Star-Bewitched (Poetry)—Franz Abt—Music in Stones—The Power of Song—The Influence of Music —Shakespeare Set to Music—Haydn's Ox Minuet.	
MUSIC (in this Number).....	page 125
"Love's Devotion," Romanza for the Piano, by Robert Goldbeck—"I Love but Thee, yes, only Thee," Song, by Alfred G. Robyn.	
MISCELLANEOUS.....	page 117
Major and Minor—The Olaf Bull Concert Troupe— An Adventure of Paganini—Music in St. Louis— The Lesson—Premium List—Personal Mention—"As Others See Us." Among our Exchanges—Fashion- able Stationery—Some of Longfellow's Stories— National Notes—"De Sweet Bird"—Amateur Bands —Smith and Jones—Novelties for April.	

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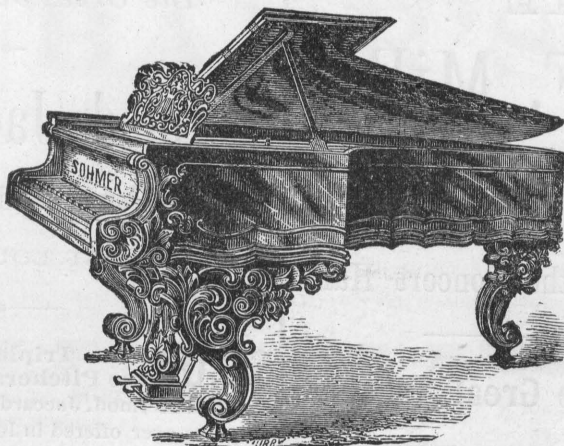
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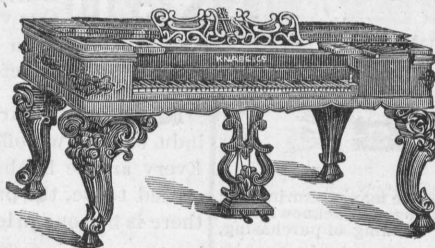
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Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, APRIL, 1880.

No. 8.

THAT AMATEUR FLUTE.

Hear the fluter with his flute—
Silver flute!
Oh, what a world of wailing is awakened by its toot!
How it demi-semi quavers
On the maddened air of night!
And defieeth all endeavors
To escape the sound or sight
Of the flute, flute, flute,
With its tootle, tootle, toot—
With reiterated tootings of exasperating toots,
The long-protracted tootelings of agonizing toots,
Of the flute, flute, flute, flute,
Flute, flute, flute,
And the wheezings and the spittings of its toots.
Should he get that other flute—
Golden flute,—
Oh, what a deeper anguish will its presence instoot!
How his eyes to heaven he'll raise,
As he plays,
All the days!
How he'll stop us on our ways
With its praise!
And the people, oh, the people,
That don't live up in the steeple,
But inhabit Christian parlors
Where he visiteth and plays—
Where he plays, plays, plays—
In the cruelest of ways,
And thinks we ought to listen,
And expects us to be mute,
Who would rather have the ear-ache
Than the music of his flute—
Of his flute, flute, flute,
And the tootings of its toot—
Of the toots wherewith he tooteleth its agonizing toot,
Of the fluet, flewt, fluit, float,
Phlute, phlew, phlewt, phlewg,ht,
And the tootle tooting of his toot.

—Boston Transcript.

COMICAL CHORDS.

THE grandsons of the czar of Russia are genuine czardines.

WHY is the world like music? Because it is full of sharps and flats.

LYDIA THOMPSON, having left the stage, she is now living an attired life.

"If I hit yer," said one small boy to another, "yer'll be usin' yerself for snuff ter-morrer."

"PINAFORE" has been translated into Russian. "What, neverovitchski? "Well, hardly everoffskovitch."

IN POSSESSION. Lady (who wants to sit down): "Will you sit in my lap, darling?" Darling: "Sank you; I've dot a chair."

AN Englishman, who is boarding, says he can stand Ash Wednesday once in a while, but 'ash Monday, every week, is too 'ard.

"WILL you name the bones of the head?" said a teacher, to one of his class. "I've got 'em all in my head, teacher," replied the pupil, "but I can't give 'em."

"My soul's at the gate," is the title of a new piece of music. He had better be careful, or he may find the old man's sole at the gate, too, some of these fine evenings.

WHEN ladies meet, they always greet with kisses heard across the street; but men, more mild, don't get so wild; they meet, then part, when both have "smiled."

A RICH man who had begun life as a boot-black, happened to remark that he had taken a box at the opera, and some one meanly asked if a brush went with it.

SHE may dress in silk, or dress in satin,
May know the languages, Greek and Latin,
May know fine arts, may love and sigh—
But she ain't no good if she can't make pie.

COUNTRY doctor to a lately bereaved widow: "I cannot tell how pained I was to hear that your husband had gone to heaven. We were bosom friends, but now we shall never meet again."

"NEVER leave what you undertake until you can reach your arms around it and clinch your hands on the other side," says a recently published book for young men. Very good advice; but what if she screams?

A VERY weak tenor in Dublin, singing feebly, caused one of the "gods" to shout to an acquaintance across the gallery, "Corney, what noise is that?" "Bedad," said Corney, "I believe it's the gas whistlin' in the pipes!"

It is said of Sir Isaac Newton's nephew, who was a clergyman, that he always refused a marriage fee, saying with much pleasantry: "Go your way, poor children; I have done you mischief enough already without taking your money."

AN old colored woman in Versailles, Kentucky, asked the post-office clerk if there was a letter for her. "Where from?" asked he. She answered: "Well, I dunno. My husband's dead, and I dunno whar my letter's gwine to come from."

JUVENILE THEOLOGY.—Mother at a tea-table: "Jack, who helped you to those three tarts?" Jack, age seven: "The Lord." Mother: "The Lord? Why, what do you mean, Jack?" Jack: "Well, I helped myself; but father said yesterday that the Lord helps those who help themselves."

AT a crowded French country theatre a woman fell from the gallery to the pit, and was picked up by one of the spectators, who, hearing her groaning, asked if she were much injured! "Much injured!" exclaimed the women, "I should think I am, I have lost the best seat in the very middle of the front row."

A LECTURER on optics, in explaining the mechanism of the organ of vision, remarked: "Let any man gaze closely into his wife's eye and he will see himself looking so exceedingly small that"—Here the lecturer's voice was drowned by the shouts of laughter and applause which greeted his scientific remark.

THE best and most conclusive reason for an effect that we ever remember to have heard was given by a Dutchman in reply to a friend who remarked, "Why, Hans, you have the most feminine cast of countenance I have ever seen." "Oh, yaw," was the reply, "I know the reason for dat—my mother was a woman."

AMONG the sentimentals recently published is a ballad which begins:

Who will come above me sighing,
When the grass grows over me?

We can't say positively who, but, if in a rural district, it may probably be the cow.

WE have heard a young lady scream, when her little brother threw his arms about her neck and say it "ticked her almost to death," but we have seen a great big fellow throw his arms about the same young lady's neck, and yet she never complained, except when he removed his arms. This is one of the *miss tickle* things of life.

CHEMISTS have found that the smoke of a cigar contains acetic, formic, butyric, valeric and propionic acids, prussic acid, creosote and carbonic acid, ammonia, sulphuretted hydrogen, pyridine, verodine, picoline, lutidine, collodine, parvoline, corodine and rubidene. And the boy who has just tried it for the first time will tell you that he believes it does.

"AH, YOU don't know what musical enthusiasm is!" said a music-mad miss to Hood. "Excuse me, madam, but I think I do." "Well, what is it, Mr. Hood?" "Musical enthusiasm is like turtle soup," answered the wit, thoughtfully. "What do you mean, Mr. Hood?" answered the lady. "What possible resemblance is there?" "Why, for every quart of real there are ninety-nine gallons of mock, and calves' heads in proportion!"

THERE is a story told of a blunt old sea captain, who was noted for his extreme personal plainness. Being present at a party, he had taken no part in the dance, as his hostess had some difficulty in providing him with a partner. At last she led up to him a prim and aged spinster, at the same time whispering a few words of apology in his ear. "Oh, you needn't make any apology, madam," said he with alacrity. "Any old thing is good enough for me."

Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - - EDITOR.

ST. LOUIS, MO., - - - APRIL, 1880.

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SCHOOLS, and teachers, wishing to become familiar with our publications, will receive any they may wish to see for selection, and they can return them, if they are not suited to their wants. Remember, we publish nothing but good music, such as every teacher should introduce into his class. Good music elevates the taste.

IT is the intention of the publishers to eventually reproduce in book form some of the original matter which now appears from month to month in our columns. For this reason, beginning with this number, the REVIEW is copyrighted. As it is only the right of reproduction in book form which the publishers desire to reserve and protect, our exchanges will understand that they are perfectly welcome, as heretofore, to reproduce in their columns any of the original matter that appears in ours.

WE ask the indulgence of our readers for the lateness of our appearance this month. The delay was occasioned by unforeseen difficulties in obtaining our music type; or rather, not to mince matters, by the unusual slowness and inaccuracy in filling orders of the music type foundry who furnished our type. Our arrangements being now perfected, there will hereafter be no occasion for any such delay. We invite comparison of our music, with that of any similar publication, home or foreign, both as to quality and appearance. Next month, we shall publish *Jean Paul's* "Fantasie on Norma" with lesson by Charles Kunkel and *Signor F. Paolo Tamburello's* beautiful duet, for soprano and alto, "Nicé" with Italian and English text. These compositions will speak for themselves.

CHURCH MUSIC.

A few weeks ago there met in this city a "Christian Convention," whose deliberations were participated in by a number of ministers of different Protestant denominations. Among other topics, that of *Church Music* was discussed; the subject being opened by an essay from the pen of an eminent Presbyterian divine. This essay which occupied two closely printed columns of the *Globe-Democrat* is too long for reproduction, but we believe that its principal positions may be correctly summarized as follows:

Worship, including singing, in order to be acceptable to God, must be sincere. The singing of hymns to simple tunes, especially by the whole congregation, fosters the sincerity of the singers and therefore should be encouraged; and it is then right that persons not known to be sincere should, by the church authorities, be allowed and encouraged to sing. "Grace at any moment may be enkindled in those who, rightly instructed, are singing, and many a soul, while singing, under the conditions which invite sincerity, has come to Christ."

It is not wrong for the church authorities to arrange for solo singing, but the soloist becomes a leader in worship, somewhat like the pastor in preaching and praying, and the church has no right to advance any man to that position, unless it has a reasonable assurance that a simple Christian sincerity leads him forward. As often as singers are advanced into a separate performance because of their artistic ability, rather than because of their zeal, a wrong is committed, even though the results should be good, and intended to be good both by themselves and by those who employ them.

Furthermore, "When in the nature of the case the singing must be self-conscious and artistic, it does not at all make it sincere to have it performed by a professed or even by a sincere Christian. Christians, no more than ordinary men, can be abstracted or unabstracted at any moment."

Sincerity is not to be looked for under certain conditions, prominent among which may be mentioned cases "When new and difficult music is distributed into parts to four singers. The singer in a quartette is in a vise. Five persons have agreed what they will do; five persons must live up to the engagement or there is a notable flaw in the performance; even the singer who is unsolicitous about his own part is still solicitous about the rest. The performance by a quartette is the most artificial and strained form of utterance known on earth, as different from the simple devout utterance of a singer in a congregation as walking a rope is from walking a road. Such singing indeed admits an abundance of artificial expression, but it simply precludes personal emotion."

Finally, according to the learned essayist, "Of this form of church action there is no precedent, particularly in all the inspired history of God's religion and worship. The true "Service of song" from which the modern performance of mere art assumed to name itself was rendered only by chosen men and woman, of a chosen and consecrated tribe, within

God's church. That a confessed stranger to God's religion should of himself furnish a form and foundation, before which God's people sit so dumb, has been a thing simply impossible and undreamed of among intelligent and spiritual worshipers until these modern days."

The essay, although it provoked some opposition, seems to have been generally approved by both the ministers and laymen present.

While it doubtless contains much that is true and commendable, it seems to us that it also has much of inconsistency and inaccuracy. The importance of the subject, from a musical standpoint, not any desire to cross swords upon religious questions with any one, leads us here to briefly review some of the principal points made by the essayist.

In the first place, it is evidently inconsistent to establish one rule of action in the choir and another in the pews. If sincerity is to be made the test of who shall sing in the choir, sincerity must be made the test of who shall sing in the pews. But the essayist would have all persons not known to be sincere encouraged to sing in the congregation but forbidden to do so in the choir. Either the test is not a proper one, or the reverend doctor does not apply it properly. He is too radical or not radical enough. We make bold to suggest in this connection, that if the worship of song should be sincere, that of prayer should be even more so. Does the doctor hold that no one should pray until and unless he has become a practicing Christian? Upon that principle, is he not doing wrong when he teaches his children to say the Lord's Prayer and *requires* them to repeat it, without having first ascertained their sincerity in repeating it?

In the next place, to say that a solo singer occupies a position of leadership in worship in the same sense as does a minister, is a manifest fallacy. The minister, in teaching or praying, pretends to be speaking his own thoughts and feelings, he chooses not only his matter but also his manner. The singer, upon the contrary, is hardly a free moral agent in his singing: he is a mere reader of a selection previously made for him, and a reader, bound not only by the words but even by the intonation, accent, etc., chosen for him by the composer. Would the reading of the Scriptures, properly and reverently, either in public or in private, by one who was not a practicing Christian, be sacrilegious? If not, why should the singing of Scripture or of Scriptural sentiment be such?

In his reasoning upon this subject, the essayist seems to have assumed that certain sorts or styles of music are more sincere than others. This seems to us a strange idea. Sincerity can only be predicated of the actions, thoughts and feelings of intelligent moral beings. Sincerity can no more reside in a piece of music than in a piece of wood. If it be said that here we have made the gentleman say more than he intended, we will reply that he, at any rate, implies very pointedly that some sorts or styles of music are much better adapted than others to express the sincerity of the worshiper. This statement is not less absurd than the former. What is

sincerity? A certain psychical relation (that of truthfulness), existing between the sentiment of a moral being, and the outward expression of it. Now, the wildest musical maniacs, those who would pretend to describe an elephant by musical strains, have never claimed that music could express psychical or metaphysical relations. Music, as an art, is principally concerned with the expression of emotions; and hence, when it is wedded to words, it may be appropriate or inappropriate to the sentiment which those words express, and that is all. There can be no inherent sincerity, nor any inherent power of expressing sincerity, in the homeliest of backwoods tunes any more than in the grandest inspirations of musical genius.

As to quartette singing, we fail to see why four-part music distributed to four singers is strained and unnatural, while four-part music distributed to four hundred singers is natural and commendable. There may however be theological reasons for it, with which we are unacquainted, and hence incompetent to discuss.

At the risk of going outside of our prescribed limits, we would respectfully suggest to the learned divine that the illustration with which he attempts to prove or at least to point his assertion that there is no precedent in all the inspired history of God's religion of this form of church action, namely, that "The *service of song* was rendered only by chosen men and women of a chosen and consecrated tribe within God's church," is an unfortunate one for his position. We will not say anything here of "the tribes in God's church," nor discuss the question whether or not the Jewish nation and "God's church" therein were co-extensive; but we do say very boldly that if the sincerity the essayist wishes in the modern church singer, is only the sincerity which was required of the Levite—a presumption of belief arising from birth, and nothing more—there is no need of making so much fuss about it, for he will find that the vast majority of those who compose those abominable quartettes "fill the bill" perfectly.

We would not be understood as underrating the importance of sincerity in worship, nor even as saying that, other things being equal, it is not much better that the members of the choir of a Christian church should be, sincere devout members, not only of *some* Christian church, but of the denomination and even of the individual church for which they sing. This we not only concede but, for many reasons, insist upon; although, as we have said, we do not think that the desirableness of that state of things should be considered as making any other conditions not only undesirable, but morally wrong and sacrilegious.

As to the character of the music which churches should use, our position is substantially this:

Music can be used in public religious services only for two objects: either to convey to the assemblage thoughts and feelings more vividly than they could be by words alone, or to enable the congregation to express their own thoughts and feelings more forcibly than they could otherwise. In other words, music is a language which, in order to subserve its

proper ends, must be understood by the mass of the audience. Whenever therefore, the music used in a church is of such a character that only the few can understand it, there can be no doubt that a mistake has been made and that music has really been diverted from its proper function in the church service. If Joseph Cook were to deliver one of his lectures on biology to an average backwoods congregation, able and instructive as it might be intrinsically, it would mean nothing to his hearers, simply because they could not understand it. Upon the other hand, it is none the less true that the incorrect speech, the assumed wisdom, the odd and startling interpretations of difficult Bible texts of the average backwoods preacher would be a bore, if they were not a farce, for the cultured audience who would hang breathlessly upon the lips of a close, analytical reasoner. As we conceive it, in this respect, music differs in nowise from speech. That which can be understood by the uncultured is that which should be used by and for them; using, always of course, the best which they can understand; while for the musically cultured a higher order of music would necessarily be employed. Now, we do believe that, in many cases, choirs as well as preachers overshoot the mental level of their audiences. Indeed, judging by the remarks of the essayist we have been speaking of, we should say that choirs sometimes overshoot not only the pews but also the pulpit. In that case, they doubtless should lower their aim a little, unless forsooth they shoot for the noise and not for the effect.

As to congregational singing, far from being opposed to it, we think it is altogether too much neglected, for worship, although it may be rendered collectively, cannot be a collective affair. It is in its nature necessarily individual. Now, the only active part which the individuals of an audience can take in the public worship of most Protestant churches is in the singing. This point, which at present, we can only suggest, forms, we think, the real basis of the desirableness and effectiveness of good congregational singing. But congregational and choir music, have each their proper functions, in which they are not antagonistic but rather co-operative and interdependent forces.

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BEETHOVEN'S RELIGIOUS VIEWS.

Beethoven's religious views have a special interest for the student of his sacred compositions. Although religion was one of the topics the master would not discuss—he said it was a matter which every one must settle for himself—we find enough in his diaries and elsewhere to form some idea of what these views were. A favorite book of Beethoven's was Sturm's "Contemplations on the Works of God in the Domain of Nature and of Providence," and the extracts from it, and the marks and annotations in it, more especially the poems noted by the composer to be set to music, deserve attention (see "Beethoven's Brevier"). They show us that in religion as elsewhere, it is the sublime he loves to contemplate, the omnip-

otence, the omnipresence and omniscience of God. A passage very much to his liking was this one: "King of heaven, Lord of the stars, Father of spirits and men! Oh, that I could rise to those innumerable stars, where Thou hast more than on this sphere revealed Thy greatness!" etc. The starred heavens have a great attraction for Beethoven. He himself told Czerny that he composed the Adagio of the Quartette, Op. 59, ii., when one night he contemplated for a long time the starry heavens and thought of the harmonies of the spheres. And in one of his conversation books of the year 1820, he writes, "The moral law within us and the starry heavens above us." But perhaps of the greatest interest and significance are those inscriptions from the temple of the Goddess Neith at Sais, which, occupied by Beethoven, stood for many years framed on his writing-table: "I am what is." "I am all that is, was and will be. No mortal man has raised my veil." He is solely of Himself, and to this One Being all things owe their existence." To these inscriptions may be added a quotation from Indian literature in his diary of 1816: "God is immaterial, therefore He is beyond all conception; as He is invisible He can have no form. But from what we perceive in His works we may conclude that He is eternal, omnipotent, omniscient, omnipresent." Beethoven's diaries are full of appeals to the Deity. His relation to God and man is well illustrated by that curious autobiographical document, the so-called testament of Beethoven, written in 1802 when he was ill and thought death was approaching. I shall insert here a few extracts: "Oh, ye men, to think and declare me malevolent, peevish or misanthropical; how you wrong me! You do not know the secret cause of what seems thus to you. My heart and mind were from childhood disposed to the tender feelings of benevolence. I was even always disposed to perform great actions. But only consider that for the last six years I have suffered from a dreadful disease, aggravated by injudicious physicians; year after year I have been deceived in my hopes of recovery, and am finally forced to regard my malady as a protracted one, the cure of which may require years, or even be impossible. Born with an ardent, vivacious temperament, even susceptible to the diversions of society, I was in my early days obliged to isolate myself, to pass my life in solitude." After some touching remarks on his deafness and its consequences, he continues: "God, Thou seest my heart, Thou knowest that love of mankind and a disposition to do good dwelt therein. Oh, men, when you some day read this, think that you have wronged me, and let those who are unhappy comfort themselves with finding one like themselves, who, in spite of all the obstacles of nature, had done all in his power to be received among the number of worthy artists and men. . . . You, my brother Charles and —, as soon as I am dead ask Professor Schmidt, if he be then alive, to describe my disease, and annex this document which I am now writing to the account of my illness so that as far as possible the world may be reconciled to me after my death. Recommend to your children virtue; it alone can make happy, not money. I speak from experience. It is virtue which lifted me up even in misery; without it and my art I should have put an end to my life by suicide." Through this document we get some insight into Beethoven's character; we are made acquainted with the circumstances that moulded it.

THE entry from a man's diary may show girls of how much use it is to dress for a man, and it may also show them a few other things: "January 1—Midnight. Made calls until seven; Corinna was magnificent in black and yellow—something like upholstery stuff. Invited me to join the Omnivorous Club. 'Is it zoological?' I asked. 'Artistically omnivorous,' she explained. 'We consume everything intellectually—physically, only cold bouillon.' Tremendous girl is Corinna; played a fugue. (Mem.—Find out what a fugue is.)"

Musical.

Never is a nation finished while it wants the grace of art;
Use must borrow robes from beauty, life must rise above the mart.

For Kunkel's Musical Review.

STAR-BEWITCHED.

The stars, to-night, in yonder sky,
Shine with the self-same softened light
As they did then—when you and I
Walked in their gleam that summer night;
When, as by you entranced, I stood
Reading love-stories in your eyes,
Thinking their flashes surely could
Outshine the lights of midnight skies.

Now, in the starlight, come to me
The strange, sweet ghosts of former days,
I hear your laugh, your smile I see,
I bask in love's life-giving rays—
Then, all at once I start, to find
It all is but a beautiful dream,
Some fancy wild, wrought in my mind,
By fairy stars' bewitching gleam.

I. D. F.

FRANZ ABT.

Abt is a member of a group of composers, embracing his contemporaries Truhn, Kuecken, Gumbert, and others, who stand aloof from the main course taken by the German *Lied* as it left the hands of Schubert, Schumann, and Franz—which aims at the true and living expression of inward emotion. In reference to this, the composers in question are somewhat in the background; but it cannot be denied that in many *dilettante* circles Abt is a prime favorite for his elegance and easy intelligibility. His greatest successes in Germany and in Switzerland have been obtained in part-songs for men's voices.

Abt is the son of a Lutheran clergyman, and was born at Eilenberg, Prussian Saxony, December 22d, 1819. From his father, who was a proficient, he received his first musical instruction; but, although he evinced great love and aptitude for the art, he preferred to adopt the profession of his father, and, when he arrived at the proper age, he entered the University of Leipsic as a student of theology. In the meantime, however, his musical studies were not neglected, and all the more fortunately for him, as, before entering upon the third year at the university, the death of his father deprived him of the means to continue his studies, and he was compelled to teach the piano for a livelihood.

In April, 1838, his first compositions, six *contre dances* and some songs, made their appearance from the publishing house of W. A. Kunzel. Arranged for orchestra and played at two of the Leipsic gardens, these dances became very popular. A waltz, performed in the garden of the Hotel de Prusse, also became so much the fashion that the young composer earned a handsome royalty from the publisher.

His compositions as early as 1841, when he was only twenty-two years old won him the place of music director of the Zurich Theatre. At that time the *Sänger Vereine* (singing societies) and quartette clubs, that are found in all the towns of any importance in Switzerland, were being formed. This unusual activity in musical circles was an additional incentive to young Abt to cultivate his talent for composition, which he did so much to the satisfaction of his new colleagues and neighbors, that they gave him the direction of their *Sängerbund*, the "Harmonie." He also occupied himself largely with composing music for and training men's voices. Seven songs were composed about this time: "Agathe," "Irene," "Pauline," "Adelheid," "Agnes," and two others. "Agathe," better known to American amateurs as "When the Swallows homeward fly," was finished May 14, 1842, and first sung by Fraulein Agathe Reuss, at Zurich. Through received with

great favor, Abt's name was not yet so well known as to warrant a publisher to risk printing the songs. However, Gopel, of Stuttgart, was induced to make the venture. The "Agathe" was soon known all over the world, and Abt became suddenly famous. He remained in Zurich till 1852, when he accepted the position of second Kapellmeister of the Brunswick Theatre, which he retained till 1855, when he was appointed Kapellmeister to the theatre and court chapel, an office he still retains. During the World's Peace Jubilee at Boston, in June, 1872, he directed the performance of some of his works.

Abt's compositions have not been entirely vocal. In his earlier days, besides the dance music already spoken of, he composed many piano pieces, of a light sort, for two and four hands. His songs outnumber, it is said, those of any other writer of *Lieder*. How many have appeared under his name, we have no means of knowing,—probably some six hundred, including in this enumeration the works for two or more voices, as well as those for a single voice. His labors with the pen have also included a treatise on musical theory and on the art of singing. In 1844, he was at work on an opera for Leipsic, but we find no record of its production. His orchestral writings have not, we believe, included anything of greater importance than the accompaniments for part-songs.

Whatever he has done has been well done, and though his fame has been chiefly earned by songs, it is a fame which will endure as long as there remains in humanity a love for melody. Abt's themes shows fertile power of invention. His scientific knowledge is principally shown in the pronounced vocal character of his songs: *they are singable*. Without showing great depth of thought, his songs are expressive, and in some of them there is a tenderness and depth of feeling that is at once captivating and enduring. No one in Germany has done more to popularize music, and his services in this direction have been variously recognized by several of the European monarchs and art academies.

MUSIC IN STONES.

It was two o'clock when our party reached "Ringing Rocks." The air of the afternoon was sharp and crisp, the ground well frozen, and most of the snow of winter had disappeared. We had come to ring a chime on the strange and wonderful metallic rocks that nature has so mysteriously placed here in a group. These rocks are on the farm of Abraham Mensch of Pottsgrove Township, Montgomery County. They cover a space of about three-quarters of an acre. Our party consisted of ladies and gentlemen versed in music. Each selected a rock suitable to form a scale of eight notes. The leading gentleman took the rock known as the "State House Bell." He struck it with a hammer, and it rang out very like the old Independence bell in Philadelphia before it was cracked. The tones of a number of stones were tested before each member of the party had selected one with a tone corresponding to his note of the scale. Finally eight rocks were chosen, and a few tunes, such as "Old Hundred," "Sweet By-and-By" and "Home, Sweet Home," were given with considerable clearness. Some of the rocks gave forth a rich, full tone, which would vie with the best metal. The "State House Rock" at one time was one of the largest. It has been broken off several times, but it still preserves its strong, full tone. The sound produced by striking the smaller rocks resembles that made when a blacksmith's anvil is struck, some being clearer than others, but no two are alike. Many sound as though car-wheels were being tested by the hammer-strokes of the station men. The "ringing rocks" have been visited by thousands. On the surfaces of many of them are marks resembling footprints of horses and other animals. Facsimiles of human footprints are also to be seen.—N. Y. Sun.

THE POWER OF SONG.

In one of the hospitals of Edinburgh lay a wounded Scottish soldier. The surgeons had done all they could for him. He had been told that he must die. He had a contempt for death, and prided himself on his fearlessness in facing it. A rough and wicked life, with none but evil associates, had blunted his sensibilities and made profanity and scorn his second nature. To hear him speak, one would have thought he had no piously nurtured childhood to remember, and that he had never looked upon religion but to despise it. But it was not so.

A noble and gentle-hearted man came to see the dying soldier. He addressed him with kind inquiries, talked to him tenderly of the life beyond death, and offered spiritual counsel. But the sick man paid him no attention or respect. He bluntly told him that he didn't want any religious conversation.

"You will let me pray with you, will you not?" said the man at length.

"No; I know how to die without the help of religion." And he turned his face to the wall.

Further conversation could do no good, and the man did not attempt it. But he was not discouraged. After a moment's silence he began to sing the old hymn, so familiar and so dear to every congregation in Scotland:

"O mother dear, Jerusalem,
When shall I come to thee."

He had a pleasant voice, and the words and melody were sweet and touching as he sung them. Pretty soon the soldier turned his face again. But its hardened expression was all gone.

"Who taught you that?" he asked, when the hymn was done.

"My mother."

"So did mine. I learned it of her when I was a child, and I used to sing it with her." And there were tears in the man's eyes.

The ice was thawed away. It was easy to talk with him now. The words of Jesus entered in where the hymn had opened the door. Weeping, and with a hungry heart, he listened to the Christian's thoughts of death, and in his last moments turned to his mother's God and the sinner's Friend.—*Religious Herald*.

THE INFLUENCE OF MUSIC.

Nothing has done more for culture than the personal presence—the magnetic, as it were—which one in whom the spirit and result of higher culture are embodied bears about him. The presence of good music is the presence of a good spirit,—the presence of the deep, earnest spirit who composed it, a presence felt more surely than his words or looks could be. There is frivolous, idle music, and there is pedantic music. There is also music which more than one mind can compass, and which is altogether the outpouring of the hopes, the prayers, the faith, the very lives of such men as Handel, Bach, Mozart, Beethoven. It is good to have them with us; and in no way can we have them so near as in their undying harmonies; not so evanescent but that generation after generation can recall them, all alive, and new, as if they had never been heard before. Music is an expression of character, of the moods, the spirit, the meaning of the man who makes it. His words can only tell the meaning of his thoughts; his actions, the meaning of his present purpose; his music tells the meaning of him. Through one symphony, you get a clearer insight into a being like Beethoven than through any life of him that could be written.

Not much acquaintance can you have with Bach or Mozart through biographies, unless you know their music, and can read that, all the while, between the lines. Music has an atmospheric influence. In earliest childhood such influence is felt. The very

infant is affected by it: we care not that he understands, or even seems to listen; and each composer's music is a peculiar atmosphere, as much so as the atmosphere of the pine woods or fresh fields. The sensibilities and character of the child will be affected by it. Beethoven or Mozart may be introduced as an invisible presiding genius over his earliest education, before other teachers can begin to reach him, or any thoughts shall have begun to shape themselves in his unconscious mind.—*Atlantic Monthly*.

Shakespeare Set To Music.

"Richard the Third" as an opera is the latest effort to set Shakespeare to music. The composer is Signor Canepa, and the librettist Fulvia Fulgonia. The opera was produced at Milan on the tenth of November with considerable success. It would make a curious chapter of operatic history to note the various plays of Shakespeare which have served the operatic librettist. "Romeo and Juliet" has had various musical settings. "Othello" was once one of Rossini's most popular operas. Goetz has lately made use of "Taming the Shrew;" and Signor Pinsuti has quite recently set "The Merchant of Venice." "Hamlet" we have allied to the music of Ambroise Thomas and others; and "Much Ado about Nothing" was not long ago treated operatically in Germany, where many a year ago Nicolai produced "The Merry Wives of Windsor," which is constantly performed in the German theatres. Halevy, the French composer, made an opera of "The Tempest" some years ago at Her Majesty's Theatre. Mendelssohn was to have composed the work, but did not like the libretto. He was better pleased to set Shakespeare's own lines in "A Midsummer Night's Dream." Verdi wrote an opera on "Macbeth," but it is one of his weakest productions. There is scarcely any work of the great poet that some composer has not set to music.

Haydn's Ox Minuet.

Joseph Haydn was surprised one day by the visit of a butcher. This man, who perhaps appreciated Haydn's music quite as much as any one else, said to him, artlessly, and with all the grace he could assume, "Sir, I know that you are a good and obliging man, therefore I apply to you with confidence. You have, in every variety of composition, written exquisite things; you stand pre-eminent among all composers—but very particularly do your Minuets delight me. Well, I have need of one—pretty, lively and entirely new—for the wedding of my daughter, which will be consummated in a few days. I can, in my extremity, address myself to no one better than the illustrious Haydn." The kind-hearted Haydn smiled a quiet smile at this very new demonstration of respect, and promised the Minuet upon the next day, at which time the butcher did not fail punctually to make his appearance, and thankfully to take possession of the valuable present. After some time Haydn heard a noise of instruments; he listened, and thought he recognized his new Minuet. He went to the window, and saw thence a magnificent ox, with gilded horns, and adorned with ribbons and garlands of flowers. Surrounding him was a walking orchestra, which stopped under his balcony. The butcher advanced from among them, expressed once more the magnitude of his obligation to the great man, and concluded his speech with these words: "I thought that on this day I could not in a more appropriate manner than this, evidence my gratitude for so beautiful a Minuet. I have, therefore, brought you the finest of my oxen." He would not depart until Haydn, moved by his ingenuousness and gratitude, accepted the ox. Since that time has this Minuet been always known by the name of the "Ox Minuet."

Miscellaneous.

MAJOR AND MINOR.

MLLE. BELOCCA has left the Strakosch Company.

CAPOUL will realize \$50,000 from his American engagement.

MLLE. TERESINA SINGER has folded her tent, and sailed back to Europe.

DUDLEY BUCK is writing an American comic opera. The libretto is by W. Croffut.

It is said that Miss Blanche Davenport has abandoned the operatic stage for the present.

GOUNOD has completed a new choral work—"Le Vin des Gaulois et la Danse de l'Epee."

The monument erected to Beethoven by the city of Vienna will be publicly inaugurated May 1st.

The Duke of Meiningen has appointed Dr. Hans von Buelow Intendant General of Music to the Ducal Court.

AUBER'S "Premier Jour de Bonheur" is to be produced at the Friedrich-Wilhelmstadisches Theatre, Berlin.

RICHARD WAGNER has been invited to the musical festival to be given at Rome in honor of Pier Luigi Palestrina.

A TITLED orchestral conductor—the Earl of Dunmore—is coming over to do professional work in New York, Boston and other large cities.

MAX STRAKOSCH is reported to have lost \$40,000 during the present season. We are sorry to hear it, for the genial manager deserves better fortune.

MME. CHRISTINE NILSSON'S last performance at the Opera in Madrid was as *Desdemona*, for the benefit of the poor—a handsome leave-taking on the part of the gifted Swede.

At a concert recently given at Sherman, Texas, Miss Cora Wallace sang Tamburello's "Rondinella"—The Swallow. The local papers speak of both song and singer in the very highest terms.

MISS MINNIE HAUKE left England for Naples February 29th, to fulfill an operatic engagement, during which she is to sing in "Carmen," "Mignon" and other works. Her lease of English opera has been far too brief.

PAOLA MARIE'S family of pets has been augmented by the addition of a monkey, whose ears the songstress has decorated with a pair of three hundred-dollar diamonds. This monkey also appears upon the stage, in the opera of "Camargo."

MR. FRANZ RUMMEL, the pianist, has returned to New York, and is rapidly recovering from his severe accident. He contemplates giving a series of five piano recitals, previous to his departure for Europe to fill several important engagements.

CAPELLMEISTER FRANZ VON SUPPE went to Paris and Brussels at the beginning of last month in order to introduce into those cities his operetta "Bocaccio." His latest work, "Dona Juanita," lately performed at Vienna with much success, will not be performed in foreign lands until next year.

VERDI has arrived in Paris, where the preparations for the mounting of his "Aida" are being actively pursued at the Grand Opera, with a view to its production at an early day. He is very much pleased with the preparations being made to bring out his operas in French. Maurel is to be the *Amonasro* in "Aida."

THE *Neue Zeitschrift fuer Musik* contains an eulogistic article on the artistic activity displayed by Capellmeister Mannsfeld of Dresden, and his well-known orchestra, special reference being made to the recent excellent performance by that artistic body of Liszt's remarkable and as yet little-known "Faust Symphony."

JOSEPH E. TEMPLE, ESQ., a retired merchant of Philadelphia, has given \$60,000 to the Pennsylvania Academy of Fine Arts on condition that the galleries be free to the public certain days of every exhibition week, and that part of the income be devoted to encouraging art by giving prizes and buying works of American artists.

ADELINA PATTI is just now fulfilling an engagement at the Gaité Theatre, at Paris, in company with an Italian troupe under the direction of Signor Merelli. *L'Art Musical* mentions the fact that her two first representations, at the theatre referred to, of "Traviata" have produced the sum of 60,000 francs. The *diva* was to have appeared next in Rossini's "Il Barbiere."

HERR JOACHIM, after his performance of Beethoven's Concerto at the Brussels Conservatoire, was presented by the Minister of the Interior, in the name of the King, with the insignia of the Order of Leopold, and, at the termination of the concert, M. Gevaert, Principal of the Conservatoire, presented the eminent artist in the name of the orchestra, with a superb gold medal as an artistic *souvenir*.

HERR ADALBERT GOLDSCHMIDT, whose remarkable oratorio, "The Seven Cardinal Sins," has now been produced at various musical centers of Germany, is at present engaged upon the composition of an opera entitled "Helianthus." During his recent stay at Berlin the young composer communicated the text-book, of which he is himself the author to a private circle, when it excited the admiration of all present.

WAGNER'S seldom heard music drama "Tristan and Isolde" is in course of preparation at the Leipzig Stadt-Theatre, and will, it is stated, be performed there in June next. Herr and Frau Vogl, the eminent Munich artists, have been secured for the principal characters. This difficult work of the poet-composer was, it may be remembered, most successfully produced in 1874 and the following year at Weimar, with the same artists as the representatives of the hero and heroine.

At one of the recent Chatelet Concert at Paris, Wagner's overture to "Tannhauser" was performed for the first time, without provoking the noisy demonstrations of dissent to which the production of the music of the reformer invariably gives the signal at the Concerts Populaires. The *Revue et Gazette Musicale*, however, explains the phenomenon by the fact of the obnoxious composition having been placed at the very end of the programme.

JULIA RIVE-KING'S "On Blooming Meadow's," Scheuermann's "Night Blooming Cereus," Kunkel's "Nonpareil Galop," Liszt's second Rhapsody, with Bendel and King's cadenza, were the principal musical numbers of a literary and musical entertainment given at Mechanicsburg, Pa., on the 20th of March. The music was by the music class of Irving College, under the direction of Mrs. P. P. Meyer and Miss Emma Powers, and was the most popular heard in the city for a long time. The performers were all loudly and deservedly applauded.

THE criticism of the Emperor Joseph II. of Austria, on Mozart's "Nozze di Figaro," when it was brought out at Vienna, was that "it had too many notes." It sounds like an absurd speech, but it is easy enough to see what the monarch's meaning was. Mozart's score is a crowded one. There is comparatively little monologue, and the dialogue is swift, suiting the action. Then also the dialogue expands itself into trios, quartettes, quintettes, sextets, and the opera is full of concerted music; for it was as easy for Mozart to write in six-part harmony as in any other. This is sufficiently shown by the exquisite ease with which the parts flow on and with which they interlace, the stream of harmony never stopping, the vocal fabric being supported and enriched by the most complex and beautiful orchestral figures.

A CURIOUS action has lately been decided by the Paris Tribunal de Commerce in favor of M. Vaucorbeil, the director of the Grand Opera, the plaintiff in the case being a M. de Grandsagne, a gentleman connected with the management of a provincial theatre. The latter, it appears, had caused a number of the artists engaged at his establishment to undertake a journey to the capital, at his expense, in order to show them, by paying a visit to the Opera, "the manner in which a *chef-d'œuvre* should be performed." M. de Grandsagne finding that in the performance of "La Favorita" an air and the divertissement had been "cut," thereupon claimed damages from the director, together with his right to a hearing of the uncurtailed work, under penalty of an additional indemnity of 1600 francs. The Tribunal accepted unhesitatingly M. Vaucorbeil's plea of justification.

THE OLAF BULL CONCERT TROUPE.

This troupe, consisting of Olaf Bull, violinist, Sebastian Simonsen, pianist, Mrs. Sara Elise Page, prima donna, and Josie Page, "child-artist," has met with great success throughout Northern Illinois and Indiana, where they have been concertizing for some time. Mr. Olaf Bull is a fellow-countryman, but not a relative of the famous violin virtuoso, Ole Bull. In some quarters, his name has led to ill-natured remarks that he was sailing under false colors. Mr. Bull, however, is too much of an artist to need to borrow the fame of another. It may be unfortunate that his name should invite comparison with one who has already become a popular hero, and whose very faults have been magnified into excellencies, but from all sides we hear commendations of his fine performances. Of Mr. Simonsen's playing we can speak intelligently, having heard him. He is much superior to many who make immense pretensions, and, we believe, deserves all the praise which he has received. He and Mr. Bull are still quite young men and there is doubtless a brilliant future before them. Mrs. Page and her little daughter Josie have everywhere been received as favorites.

For Kunkel's Musical Review.

AN ADVENTURE OF PAGANINI.

BY COUNT A. DE VERVINS.

When I visited the Royal Museum of Naples, among all the curiosities which it contained, one object specially attracted my attention; not because of its intrinsic or artistic value, but on account of its oddity. It was a tin violin, made out of bits and clippings of the metal, rather awkwardly soldered together, but yet, recalling the form of the king of instruments.

I inquired of the keeper, what could have procured for this poor old fiddle the honors of a permanent exhibition in such noble company, but, notwithstanding the loquacity natural to a *cicerone*, and the imaginativeness natural to a southerner; the old fellow was obliged to confess that he knew no more about it than I.

I was then an orderly of the King of Naples. When, that evening, I entered upon my duties at the palace, I spoke to some of the officers of my visit to the museum, and of the odd instrument I had there noticed. At first, no one could tell me anything about it. A few had seen it, and, like me, had wondered why that ugly thing had been placed among so many art treasures; but their curiosity had not gone so far as to lead them to inquire particularly concerning this important question. I had already determined to give up the investigation, and I verily believe I had forgotten the incident, when the Duke de Casa Calenda, who was one of my colleagues in the service of His Majesty, and of whose exquisite politeness and perfect obligingness I had had a hundred proofs, brought to me the Marquis de Rivalo and introduced him to me, saying that he knew the history of the violin in question, and of its admission to the museum. Here is what the cousin of Casa Calenda then related:

One evening—it was, I believe, in 1832, Paganini was to come to the palace, to play before the Court some of the marvelous improvisations whose secret he has kept; for he alone could attempt and accomplish what no one has dared to essay, since the days of this immortal artist, who obtained from his violin tones and effects which have justly caused him to be proclaimed “the incomparable Paganini.”

It was in the month of July, if I rightly remember; the concert was to take place at eight o'clock, but by seven o'clock, the carriages began to arrive at the palace and the *via di Toledo* was full of people. Our beautiful bay was flooded with light, for the sun, away down the horizon, about to disappear beneath the waves, seemed to caress with a last glance of love this shore to which Winter is unknown. Like a god who changes to purple, gold or precious stones, everything which his gaze but lights upon, the sun caused the waves to sparkle, while invisible *genti* hung above his couch downy and shining curtains of clouds, which seemed like a magic cloth, woven of golden rays and azure vapors. In the distance, one could see the passing sail of some felucca from Sorrento or the upright, sculptured prow of a gondola, which might have been taken for the white wing of some halcyon skimming the waves, or for a swan, with elegant and majestic carriage, slowly sailing to land. Upon the shore, the sea-birds, anxious and hurried, flew in large circles, and flung towards the King of day, who was about to disappear beneath the blue sea, a harsh and sharp cry—a prayer or a reproach—and one by one these inhabitants of the air were seen to disappear within the clefts of the rocks, where they were about to hide their heads beneath their wings, in order that they might not see the darkness, but peacefully sleep until morning. As the daylight faded away, large gleams of red light became more and more visible on the East of the bay; it was Vesuvius, which was being lighted, like a gigantic lighthouse, to guide homeward the gondolas which all the day long glide over the most beautiful bay in the world.

Although familiar with the splendors of those sunsets, for they are daily, the gondoliers and the fishermen leaned upon the quay or upon the side of their boats to admire them. Even the *lazzaroni*, lazily lying upon the steps of the palaces, raised themselves upon one elbow, to address a last, long look to the setting sun; and the carriages as well as the horsemen and the promenaders that filled the street, walked slowly or moderated the speed of their horses, to look towards the West.

As one approached the upper portion of the *via di Toledo*, the crowds became more and more dense and the carriages more and more numerous, for it was towards the Royal Palace that most of the carriages were going, and the crowd was increased by the idlers and curiosity hunters who came to see the “upper ten” alighting from their carriages. Therefore, it was not without some difficulty that a tall, spare and eccentric looking man, of some fifty years of age, elbowed his way through the populace that crowded the sidewalks. He had just crossed the *via Frottina*, when he suddenly stopped and listened. For a minute, he listened so attentively that he did not discover that the crowd was pushing him and carrying him along towards the palace, until the strange sounds which had struck his ear appeared to become more and more remote.

“*Per Jove!*” cried he, speaking to himself, “what instrument can that be?” He listened again. “It sounds like a clarinet,” he said aloud, “and yet it is a stringed instrument! What can it be?” And his curiosity, I should perhaps say his anxiety, became so great that he bravely pushed against the ever increasing crowd, and returned to the entrance of the *via Frottina*. Here, there was an open space, and he saw, sitting upon the steps of a palace, but a few doors away from the great thoroughfare which the multitude crowded, an old man playing a violin. He was playing before a *lazzarone* who dozed, leaning against a column, and three or four *bambini* in tatters, who, standing with legs wide apart, listened as they ate remnants of oranges, or gnawed away at old water-melon rinds. By the side of the old man was a little boy, who held upon his knee a misshapen hat, which was probably to serve as a contribution box, but in which there was not a single *carlino*; since no one has listened to the old musician.

When he saw the old man playing the violin, the listener was more bewildered than before. He saw, and could not believe; for his ear told him more positively than ever that those could not be the sounds of a violin, had a legion of katyids been put into it. He stepped forward, and was at last compelled to admit that it was a violin, but one made of tin—whence those unusual tones.

He looked, listening, when the old minstrel stopped to search his pockets, from which he at last drew a piece of rosin, upon which he rubbed his bow vigorously; preparing probably to make use of all his means to please the one genuine auditor who had just come, and whose attentive air and benevolent smile caused him to hope for a few *carlini* — the first that day, Alas!

But, just as he was about to replace the instrument under his chin, the stranger stopped him and said: “Pardon me, my friend, but what is that?”

“Why it’s a violin, as you can see, *Signor!*” answered the other, somewhat hurt that any one should fail to recognize it.

“Yes, to be sure,” continued the stranger, who understood the thought of the old artist, and did not wish to wound his feelings. “It is a violin, but — — — an extraordinary one! Will you allow me to look at it?”

The old man handed it to him, and assumed the dejected look common to old paupers, when you ask them for anything without emphasizing your request by putting your fingers into your vest pocket.

After having turned it over and over, in order to examine it on all sides, the stranger said to the old man:

"How did you get the notion of having a tin violin made?"—For it was unmistakably made of tin! —

"Papa made it!" proudly spoke up the little boy.

"Yes," answered the old man, at last, "it was the child's father, my son, who made it." Nor was this said without a touch of pride by the old man.

"Ah!" said the auditor; "but what gave your son the idea of making you a *tin* violin?" he repeated.

"I'll tell you," replied the poor man sadly. "My son is a tinner; he has seven children and his wages is only one *scudo* a day. One *scudo*," said he, sighing, "is but little for ten persons: he, his wife, the children and myself (for he never would hear of my going to the poor-house) and so we were poor, so poor, that I often thought of going out begging, since I am too old to work upon the quay—but I was ashamed. He was silent for an instant, and then continued: "Still, long ago, I had learned to play the violin, and many a time have I played for the merry dancers; and I said to myself that, if I could only get an instrument, I could play in the streets, and bring home a few *carlini* every evening. But how can one buy a violin when one has no money to buy bread! And yet, I had spoken of that so often that my Giuseppe, who is a good son and a good workman — and no fool, began to make one for me out of the worthless clippings about the shop of his employer. He must have been a month at least making it, for making a violin is no easy job, you see! At last he succeeded, and one evening he brought me — —."

"Yes, I understand," interrupted the stranger, stretching out his hand to take the bow. "Will you allow me to try it?"

The old man gave him the bow. Then the stranger picked at the strings with his fingers and began to tune the instrument. It would seem that he did it not unskillfully, for the old man, smiling in a friendly manner, said to him: "Ah, you are one of the trade too?"

"Humph! just a bit," answered he, smiling; and as the violin was now tuned, he placed it in position and gave one stroke of the bow, so vigorous, so masterly, that the old man, and even the children, looked at him wonderingly; for in Italy every one is an artist by instinct.

After a short prelude, intended to give him the range and capacities of the instrument, the eccentric looking man whom I introduced to you, was transfigured: the lines about his mouth became sharper and deeper, and beneath his thick eye-brows, in the depths of his cavernous eyes, a gleam appeared; and as he played, this light grew and developed, illuminating his face and ennobling the entire person of the weird player, who seemed to have forgotten both the place where he was and the people who had begun to surround him; for he gave up his whole soul to the breath of inspiration, even as a vessel opens its sails to the favoring breeze, or as the pytho-ness of antiquity, possessed by the spirit of her god, gave up all her being to the prophetic ecstasy which made her oblivious of earthly things.

In the meantime, the carriages continued to proceed slowly towards the palace, whither they were taking all the aristocracy of Naples. The crowd that had gathered at the entrance of the *via Frattina* attracted the attention of a lady, who recognized the artist whom she was going to the palace to hear. She stretched out her arm crying "Paganini," and turning to the coachman, "Stop!"

The coachman obeyed, but, although the distance was but short, the persons in the carriage could not hear well, and so, in order to draw near to the great artist, they alighted. From that instant, the *via Frattina* began to fill with fine people. Transmitted from carriage to carriage, the news that Paganini was there, playing in the street, spread in the *via di Toledo*, and forthwith, the carriages were emptied, and waves of silks, laces and perfume, that is to say, noble ladies, rushed forward and filled the street where Paganini, in the glow of inspiration, improvised upon

his tin violin, an unheard-of melody. He had taken as his theme the story which the old minstrel had just told him, and he rehearsed to himself in a wordless tongue (since it is made up only of melodious sounds) the sorrows of the poor, the desolate complaint of an old man; the filial love of Giuseppe; the joy of his father, when he found himself possessor of a violin; his first peregrinations, and his humble endeavors to move the pity of the passers-by; finally, his return to his humble home, the happiness of the children, the smile of their mother, and the pride of the son, when the old man threw upon the table his first day's receipts.

With his wonderful musical genius, and his brilliant execution, he rendered as expressively as if it had been in words, the feelings and scenes which his artist's heart presented to his mind. Sometimes his violin wept, and sometimes it seemed to think; then a melody, sweet as a dream of the Orient, spoke of the hopes of the old man, and of the joys which his humble labors brought to the little children. Paganini was perhaps never greater than on this occasion, when his genius, borne aloft upon the wings of charity, soared above the wondering multitude. As he finished his improvisation, he took the misshapen hat of which I have spoken, and, handing it to the child, motioned to him that he should begin the collection.

While the *bambino* was going from one to another of the fine ladies who filled the street, soliciting an offering, and staring with his large black eyes at the beautiful faces before which the populace had respectfully fallen back, and which at this moment composed the front ranks of the crowd, Paganini had again taken up his violin and was improvising a melody, not sombre nor brilliant, but soft and gentle as the prayer of a virgin; and if what I have already said may be true, if music can express the sentiments of the soul, and if its accents are those of the cherubim, who cannot use our barbarous words to sing the praises of the Most High, Paganini must have spoken that tongue and have been understood by all the ladies who surrounded him: for no one will deny that there is something of the angel in women. His second improvisation then, was a prayer, and it was so well understood that the gold coins were soon mingled with the pieces of silver, the rings and bracelets, in the old hat of the child.

When he had finished his collection and returned to his grandfather, carrying what, for these poor people, was a veritable fortune, Paganini returned to the old man his strange violin; then, looking at it, he had an artist's fancy, and asked its owner whether he would sell it to him. The first impulse of the old Neapolitan was to press the precious instrument against his heart, for it seemed a real talisman to him, and he answered promptly: "Oh no, it's too good!" But as his gaze fell upon the miraculous receipts, he felt that he was ungrateful, and as he held out to the artist his precious violin, he said: "No, I would not sell it for any money — but, if you want it, I'll give it to you — for you play it better than I," added he, after a pause.

Paganini understood the old man's regret, and notwithstanding his thankful offer, did not accept his gift; he even added a modest offering to the old musician's store, and departed in the midst of a murmur of praises, which followed him even within the palace.

Still, said I, the violin is in the Museum.

"Yes," answered the Marquis de Rivalo, "when the story was related to the King, he laughed heartily over the refusal and the answer of the old musician, and in order to reward Paganini for his charitable deed, that is to say, in order that the memory of an episode which probably stands alone in the life of this great artist, (who had the reputation of being anything but generous) he caused the famous violin to be purchased and deposited in the Museum, where you saw it.

MUSIC IN ST. LOUIS

The New Pickwick Theatre and the Summer Season of English Opera.

The New Pickwick Theatre, on the corner of Washington and Jefferson avenues, is approaching completion. The proprietors have shown commendable energy, and good judgment in preparing for a vigorous Summer campaign of English opera. Our friend, Mons. Louis Nathal, (Louis de Plainval) has been appointed manager, and has just returned from New York, where he engaged the larger number of the artists who are to compose his troupe. This will be good news to the numerous lovers of opera in St. Louis, who are already acquainted with the ability and energy of the new manager, as well as with the reputation for artistic excellence which he has so well earned, since he has appeared upon the American stage. Under his able management, we do not doubt that the Summer season of English opera, which he expects to inaugurate about the first of May, will be a success in all respects.

Meeting Mr. Nathal recently, we congratulated him upon his accession to the dignity of manager, and at the same time applied the interviewing pump to him, hoping thereby to obtain the details of the enterprise to lay before the readers of the REVIEW, but Mr. Nathal had already become a full fledged manager, and had learned to smile pleasantly and say nothing. Still by dint of a vigorous working of the lever, we managed to get some meager information, and the promise that for our next number we should have full particulars; this much we learned. The troupe is to be known as the "Nathal English Opera Company," the repertory is to consist of eight or ten operas, among which will be "Carmen" and "Fra Diavolo," besides others never before heard in this country. In answer to the question: "Who is to be your star?" Mr. Nathal lost his reticence and spoke about as follows:

"You ask the name of my star? I have several stars; I have even some planets, which is still better!" [Here was doubtless some joke, but like the 13-15-14 puzzle, we failed to understand it.] "But I will star nobody. I have a very definite opinion upon that subject, and I will never sacrifice the talent of a number of artists for the success of any one. All my artists will be treated alike in the advertisements or programmes, and as I intend to be myself the stage manager, I shall take the greatest care to make the members of my company understand that they will all be equals before the public, who alone will have the right to classify them; so that they need care only for the verdict of the patrons of our theatre. I detest the starring system. What is more, I consider it as a great injustice, and often an insult to conscientious and talented artists, who are cast into the background for the sake of giving greater prominence to some perhaps very commonplace personage. In a word, Mr. Editor, I think that everywhere, especially upon the stage, the sun shines for all, and every artist is free to do the best he can to concentrate upon himself as many of its rays as possible. It is a matter of talent, if they have any, of ambition, and of self-esteem. I have engaged well-known artists. I have myself played with some of them, and I feel satisfied they will please the St. Louis public. I'd tell you who they are if I did not feel sure that you would publish it, and my list of engagements is not quite complete. I shall see to it that the ensemble of the performances be all that could be desired, but individual actors will have to rely upon their own merits for all they get of success or reputation. Don't you think I'm right?"

We acquiesced in his statements and were going to amplify, when Mr. Luard, one of the baritones of the new company, who was with the manager, begun to show signs of weariness, and we reluctantly withdrew our suction pump, and went our way humming:

"Twinkle, twinkle little Star,
How I wonder who you are!"

A CONCERT was given on March 11th, at the Fourth Baptist Church, in which some of the best local talent took part. The programme proposed was as follows:

Part I: Piano duets—(1) "First Smile Waltz," Jean Paul, (2) "Scotch Dances," Chopin, arr. by Kunkel Bros., (3) "Jolly Blacksmiths," Jean Paul—Charles and Jacob Kunkel; Male quartette—"Forsaken,"—Messrs. Gilliam, Colby, Hays and Walden; Tenor solo—"In Native Worth," Haydn, J. M. North; Duet—"Vieni al mio Sen," Millard—Miss Brown and Mr. Gilliam; Sop. solo—"O Loving Heart Trust On," Gottschalk—Miss Boyce; Quartette—"Sweet and Low," Barnby—Mrs. Colby, Miss Schofield, Messrs. Colby and Walden. (Choir of the Fourth Baptist Church.)

Part II: Piano duets—(1) "Butterfly Galop," Melnotte, (2) "March des Jeunes Dames," Goldbeck—Chas. and Jacob Kunkel; Trio—"Life has no Power," Donizetti—Mrs. Colby, Messrs. North and Walden; Bass solo—"The Midshipmite," Adams—Mr. Hays; Trio—"Memory," Leslie—Miss Myers, Miss Bryce and Mr. North; Trio—"Believe Me," Verdi—Miss Bryce, Messrs. North and Hays; Soprano solo—"O Thou who Driest the Mourner's Tear," Holmes—Miss Bowen; Male quartette—"Stars of the Summer Night," Williams—Messrs. Gilliam, Colby, Hays and Walden.

Owing to the illness of Mr. Chas. Kunkel, the piano duets were replaced: the first by (a) "Melodie d'Amour," Goldbeck, (b) "Bubbling Spring," Rive-King; the second by the pianist's celebrated "Germans' Triumphant March." For an encore he gave his popular "Heather Bells Polka," which were very skillfully rendered by Mr. Jacob Kunkel upon the magnificent Steinway kindly furnished by Messrs. Conover Bros. The entire programme proved extremely acceptable to the large and ap-

preciative audience, and the concert reflected great credit upon the good judgment and tastes of its organizer, Mr. Colby. The vocal selections had all been carefully prepared, were within the range of the capacities of the singers and were all very acceptably, indeed we may say excellently, rendered.

THE newly elected piano teacher of the Beethoven Conservatory, Mr. Henry G. Hanchett, believes in giving to the pupils every possible opportunity to hear good music, and to increase the efficiency of the teaching in this direction, he planned, almost as soon as he was fairly settled down to work, to give a series of "occasionals"—an entertainment so named first by Eugene Thayer, the organist, and consisting of short recitals accompanied with explanatory remarks.

Three of these "occasionals" have been already given, and although we were unable to be present in our editorial capacity, we hear very pleasant accounts of them. At the first, Mr. Hanchett went into a minute examination of the scale, showing its basis in acoustics, and the reasons for its pre-ent form; at the second the construction of the piano was practically explained and the pupils were shown the reasons why different kinds of touch produce different qualities of tone; and at the third, the subject of musical form was entered upon, it being Mr. Hanchett's plan to spend two or three more evenings on this subject.

Accompanying these general explanations, Prof. Epstein has played with Mr. Hanchett, two of Brahms' Hungarian dances and a pastorale and Mazurka for four hands by Grieg; two of the pupils have played—Miss Kittie Clark, Mendelssohn's rondo in E minor, and Miss Ella Davis, Beethoven's rondo in C major; and Mr. Hanchett has himself played a Bach fugue, a Beethoven sonata, a Saran fantasia, a Chopin ballade, a Weber rondo, and several small pieces.

The "occasionals" are given in Mr. Hanchett's room at the Conservatory and the audiences have been steadily increasing. The friends of the pupils and of music, are made welcome.

The third soiree of the Beethoven Conservatory took place March 9th at the Seminary Hall, and scored another success for this well-known and deservedly popular institution. The principal soloists on this occasion were the Epstein Brothers, who not only satisfied the most critical, with their brilliant and artistic playing, but gained the admiration of all by the musicianly interpretation of their renderings of Melnotte's concert arrangement of the William Tell overture and of the piano transcription of Mendelssohn's violin concerto, by Rive-King, which were heartily applauded.

The following ladies and gentleman: Miss Pike, Mrs. Peebles and Miss Uhl, Mr. Saler and Mr. A. Waldauer, director, took part in the programme. Miss Pike proved by her vocalization and method that the vocal department of the Conservatory is equal to the others, which have a widespread reputation. Mrs. Peebles and Miss Uhl sang with their accustomed grace and finish. Mr. Saler, one of the best baritones in St. Louis, favored the audience with Schubert's celebrated "Wanderer," and gained a "unanimous" encore.

Last, but not least, Mr. A. Waldauer, the director, deserves the highest encomiums, not alone for his beautiful violin playing in the concluding number, trio for violin, piano and organ, which was the gem of the evening, but also for his untiring zeal in affording the music-loving citizens of St. Louis the pleasure of listening so frequently, to the choice and well selected programmes given by the Beethoven Conservatory.

THE "Pirates of Penzance" have come and gone. They drew good houses, more upon the strength of "Pinafore" than upon their own merits. In saying this we speak both of the composition and of the company that rendered it. The opera itself is bright and sparkling but is a little too much what the French call a *piece a femmes*, dependent for its success upon a liberal exhibition of female beauty. We will not be so ungallant as to discuss the personal charms of the ladies of the company. We will say, however, that even if they had been all that could be desired, in other respects, cracked voices make but a poor opera company. The play was cheaply put on and cheaply done, while liberal prices were asked. In the long run Mr. D'Oyley Carte may find that it would have been more profitable to spend a little more for better musical talent.

Personal Mention.

WE have received an invitation to the golden wedding of Mr. and Mrs. Orson Perkins, which is to occur at Taftsville, Vermont, on the 5th instant. They are the parents of the well-known conductors of musical conventions, Professors W. O. and S. H. Perkins, as well as of the famous basso Jule E Perkins, who died in 1875. Distance, and not indifference, will prevent our being present at the joyful anniversary. We send them our congratulations, and feel sure that our subscribers will join us in wishing them yet many returns of the day.

THE marriage of Mr. Bausemer to Miss Spaeter, which we announced some time since as an event in the near future, is now an event of the recent past, the binding ceremony having taken place on the 20th of March. May it ever be with them:

"Zwei Seelen und ein Gedanke,
Zwei Herzen und ein Schlag!"

PROFESSOR MALMENE is talking of leaving St. Louis. We should be sorry to lose him, and will wish him success wherever he may go.



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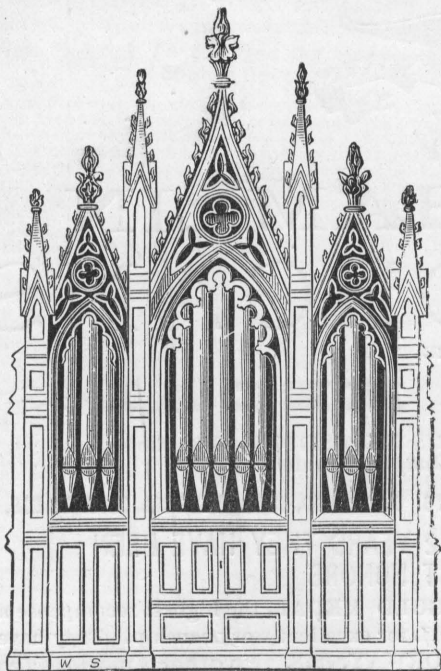
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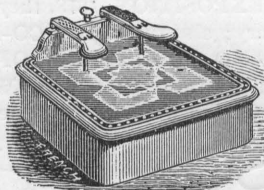
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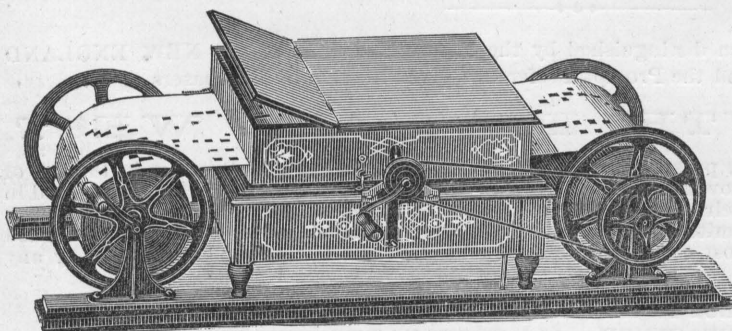
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"LOVE'S DEVOTION."

THE LESSON, BY ROBERT GOLDBECK.

The letters *A, B, C*, etc., in the lesson refer to the same letters in the piece as published in this number.

The Pedal.—To give the reader a clear idea of the correct manner of using the pedal, I have given such minute directions throughout this piece, that the close student will be able to derive therefrom important suggestions as to the principles which guide this accessory but important art in piano playing. In places where there is no star between two pedal marks, the change is to be made rapidly, without perceptible interruption, but in such a manner that the two opposed harmonies will not mingle. This is done by raising the foot distinctly a short moment before the second chord is struck. At *G* the pedal should be changed with unusual rapidity so as to retain a portion of the vibrations of the low bass *A* while the harmonies in the treble are duly separated.

A. The execution of the chords in this piece demands a free, light and slightly undulating action of the wrist effecting much of the necessary *legato* (smoothness) through the correct use of the pedal.

B. Such fingering has been chosen, throughout the piece, as will facilitate the emphasizing of the melody. This latter should predominate in force over the other parts of the chord. Where there is but one finger-mark over a chord, it refers to the upper note.

C. The general principle may be laid down, that in leaving a bass note, the pedal should be taken—very often it may occur that it can be kept down until the next low bass note occurs.

D. The form of the piece may be described shortly thus: Principal subject (plainly given) in the key of *A* major with occasional passing modulations to kindred keys such as *F* and *C* sharp minor, *E* major, *D* major. The second subject enters (after a satisfactory termination of the first) in the key of *F* sharp minor, the so-called relative minor key. It is of sufficient length in proportion to the piece, and is followed by a more ornamental and more largely pronounced rendering of the principal subject, ending in longer effusion (at *N*) of feeling. What might be termed the coda, then follows (as it did at the beginning), only as a much longer sentence and with a heightened and passionate expression, as if unwilling to cease. The arpeggios after *S*, terminating the piece, merely serve to beautify the effect of the closing harmony, and as such are added as a shower of tones, while the pedal sound of the chord continues. As no other significance is to be attached to them, they must be rather subdued, and very evenly played.

E. After a long trill the right and left hands must act so lightly that their combined use will not mar the smoothness of the turn.

F. At the termination of the scale in the right hand the arpeggiated chord in the left should be played sufficiently fast not to ritard the former. To effect this, the fifth and second fingers of the left will as soon as possible, assume a preparatory position by covering *A* and *E* when the upper note *C* sharp can easily and rapidly be added at the moment of playing the notes of the preparatory position. As the upper note (*c* sharp) of the chord in the left must be played together with the last note of the scale in the right, *A, a* and *e* of the chord in the left are played, practically speaking, in the preceding measure; those who are unable to execute the chord quickly enough, may play its first two notes with the last two but one, *F* sharp and *G* sharp of the scale in the right.

G. See paragraph—"The Pedal."

H. The repetition of *C* sharp, half legato, half staccato, offers an opportunity to say: Cultivate flexibility of touch; stiffness cannot produce a fine tone. Notes which are marked with both dot and slur, are produced by the combination of more or less adhe-

siveness to the key by the finger and the light flexible working of the wrist at each new note.

I. The melody notes, *A, G* sharp, hidden under others, must be made distinct through careful emphasis.

K. Appoggiaturas (grace notes) in this piece must be played as they are written, *before* the melody (and bass) note.

L. Melody broad, and the ornamental run light and even.

M. Run arpeggio of the right slowly enough to allow arpeggio chord of the left to be put in, without break in the right hand. Those who have not acquired sufficient skill to do such things in a natural way may commence the lower chord number at the last (or last but one) note of the right hand arpeggio, the left taking care to consider the lower (in this case three) notes as merely introductory, while the accent is placed on the higher note *A*.

N. The third and fourth fingers of the left hand are used here because they afford greatest rapidity. Prolong the double trill considerably. By means of the four staccato notes which end the trill, forming a turn, the player, so to speak, leaps into the following passage, which is executed fast, and in something of appassionato style.

O. A ritardando may sometimes be very slow but must always be gradual, thus best preparing the fermata (pause).

P. The ending of the piece, as it were, then a slow but broad taking up of the thread which seemed lost, with sudden awakening at *Q*, (as the lamp flickers brightest just before it expires) and passionate outburst of feeling.

Q. See paragraph "*P*."

R. The second chord in the measure, of the right hand contains *D* natural and *D* sharp (played strictly together) the *D* sharp being a passing note upon the chord structure *G* sharp, *D* and *E*.

S. The real ending. The rest an harmonious veil, as described at *D*.

EXPLANATION

of the Italian words and abbreviations thereof used in "Love's Devotion."

<i>A tempo</i> —Resume the previous regular time.	<i>Lento</i> —Slow.
<i>Accelerando</i> —Accelerating the time.	<i>Lungo</i> —trillo—Long trill.
<i>Allegro</i> —Fast.	<i>Moderato</i> —Moderately fast.
<i>Armonioso</i> —Harmoniously.	<i>Molto appassionato animato e f.</i>
<i>Cadenza</i> —A trill (shake) run or division introduced as an ornamentation.	—Very passionately, animated and powerful.
<i>Dolce</i> —Sweetly.	<i>M. f</i> — <i>Mezzo forte</i> —Moderately loud.
<i>Diminuendo</i> —Decrease of power.	<i>Poco pesante</i> —A little heavily—with importance.
<i>E (or et)</i> —And.	<i>Rapido</i> —With rapidity.
	<i>Ritardando</i> —Slackening the time.

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MODERATO.

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First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a bass line with some chords and slurs. Pedal markings are present below the left hand. A central section is marked *accel:* and *a tempo.* with a treble clef and a key signature change to G major. The system ends with a double bar line and a *P.* marking.

Second system of musical notation. The right hand continues with a melodic line. The left hand has a bass line. Pedal markings are present. A section is marked *accel:* and *a tempo.* with a treble clef and a key signature change to G major. The system ends with a double bar line and a *P.* marking.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a bass line. Pedal markings are present. A section is marked *f* and *K*. The system ends with a double bar line and a *P.* marking.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a bass line. Pedal markings are present. A section is marked *mf*. The system ends with a double bar line and a *P.* marking.

First system of musical notation. Treble and bass staves. Treble staff contains eighth-note and sixteenth-note patterns with fingerings (2, 4, 3, 2, 5, 4, 3, 2, 1, 5, 3, 2, 1, 3, 4, 2). Bass staff contains chords and single notes with fingerings (2, 4, 1, 2, 5, 2, 1, 3, 1, 2, 3). Pedal markings are present below the bass staff. A circled cross symbol is used as a section marker. The dynamic *mf* is indicated.

Second system of musical notation. Treble and bass staves. Treble staff features eighth-note chords with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). Bass staff contains single notes and chords with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). Pedal markings are present. A circled cross symbol is used as a section marker.

Third system of musical notation. Treble and bass staves. Treble staff features eighth-note chords with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). Bass staff contains single notes and chords with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). Pedal markings are present. A circled cross symbol is used as a section marker.

Fourth system of musical notation. Treble and bass staves. Treble staff features eighth-note chords with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). Bass staff contains single notes and chords with fingerings (1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). Pedal markings are present. A circled cross symbol is used as a section marker. The dynamic *f* is indicated. The tempo marking *molto rit.* is present. The tempo marking *a tempo.* is present. The dynamic *f* is indicated. The tempo marking *M* is present.

First system of musical notation, measures 1-3. The music is in treble and bass staves. Measure 1 has a forte (*f*) dynamic. Measures 2 and 3 have a piano (*p*) dynamic. Pedal points are indicated by 'Ped.' and a circle with a cross symbol.

Second system of musical notation, measures 4-6. Measure 4 has a forte (*f*) dynamic. Measures 5 and 6 have a piano (*p*) dynamic. Pedal points are indicated by 'Ped.' and a circle with a cross symbol.

Third system of musical notation, measures 7-10. Measure 7 is marked 'cadenza.' and has a forte (*f*) dynamic. Measure 8 has a fortissimo (*sf*) dynamic. Measure 9 is marked 'lungo trillo.' and has a forte (*f*) dynamic. Measure 10 has a forte (*f*) dynamic. Pedal points are indicated by 'Ped.' and a circle with a cross symbol.

Fourth system of musical notation, measures 11-14. Measure 11 has a forte (*f*) dynamic. Measure 12 is marked 'rit.' (ritardando). Measure 13 is marked 'a tempo.' and has a forte (*f*) dynamic. Measure 14 has a forte (*f*) dynamic. Pedal points are indicated by 'Ped.' and a circle with a cross symbol.

First system of the musical score. It features a treble and bass staff with complex fingering (1-5) and dynamic markings. The tempo changes from *accel:* to *a tempo.*. Pedal points are indicated with "Ped." and a circled cross symbol. A key signature change to G major is marked with a "G" and a sharp sign.

Second system of the musical score. It includes markings for *lento.*, *poco pesante.*, *rit: e dim:*, and *a tempo.*. Dynamics range from *pp* to *f*. The section is marked *molto* with a "Q" time signature. Pedal points and a circled cross symbol are used throughout.

Third system of the musical score, featuring a *cadenza.* section. The tempo is marked *apassionato animato e f*. The instruction "commence slowly, then gradually faster." is present. A large "R" time signature is used. Pedal points and a circled cross symbol are indicated.

Fourth system of the musical score. It begins with *again slow.* and transitions to *molto rit:*. The tempo then changes to *Allegro.* with the marking *s armonioso.*. Pedal points and a circled cross symbol are used.

Fifth system of the musical score. It includes markings for *dim:* and *dolce*. The section ends with *pp* dynamics. Pedal points and a circled cross symbol are indicated.

I Love But Thee, Yes, Only Thee!

(Ich liebe dich, nur dich allein!)

Words by IRENÆUS D. FOULON.

Music by ALFRED G. ROBYN.

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MODERATO.

CON ESPRESSIONE.

Piano introduction in 3/4 time. The right hand features a melody with triplets and slurs, marked *mf*. The left hand provides harmonic support with chords and single notes. Fingerings are indicated with numbers 1-4. A pedal point is marked at the end of the first measure.

1. Ich weiss nicht, wa - rum ich dich lieb, Wa - rum nach dir mein Herz sich sehnt, Ich
2. Wa - rum ich trau - rig, bist du fern, Und wa - rum mich die Freu - de flieht? Wenn

Vocal melody and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features chords and single notes, marked *p*. The vocal line includes lyrics in German and English.

weiss nur dies, mein sue - ses Leben, Ich lie - be dich, nur dich al - lein! Ich
du mir nah, wa - rum ich selig? Ich lie - be dich, nur dich al - lein! Und

Vocal melody and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features chords and single notes, marked *p*. The vocal line includes lyrics in German and English. The tempo changes to *rall: a tempo.*

this I know, O tim - id dove, { Ich lie - be dich, nur dich al - lein! I
by thy side is life a song? { I love but thee, yes, on - ly thee! Yes,

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[I Love But Thee. etc.—1.]

weiss nicht wa-rum dies mein Herz Ist oh-ne dich so ad' und leer; Doch dies fühl' ich in Freud' und
mag nun hoch-nen, be-se sein, Mein Le-ben denk' an dies al-lein: Ich bin und blei-be e-wig

do not know why 'tis my life Seems to be but a part of thine; But this I know in peace or
some may smile and some may blame, But sweet my love bear this in mind, Though others smile, I'll be the

Schmerz: { Ich lie-be dich, nur dich al-lein!.....1. & 2. Ich lie-be dich, nur dich al-
dein, {

strife, { Ich lie-be dich, nur dich al-lein!.....1. & 2. I love but thee, yes, on-ly
same, { I love but thee, yes, on-ly thee!

lein! *p* Ich weiss nur dies, mein sue--ses Le---ben: *ff* Ich lieb' nur

thee. But this I know, Oh tim-id dove..... I love but

dich, Ich lieb' nur dich, Ich lieb' nur dich, nur dich al-lein!

thee, I love but thee, I love but thee, yes, on-ly thee.

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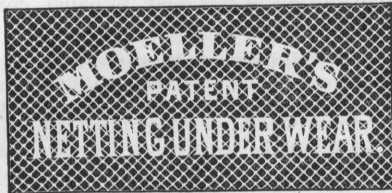
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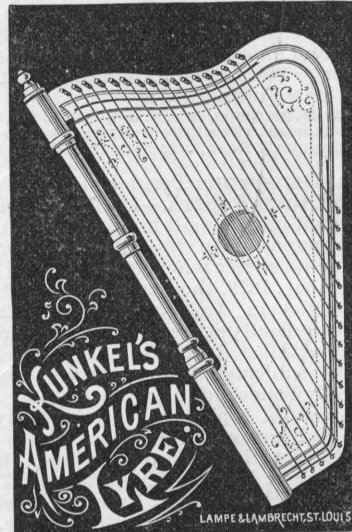
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The Doctor's wife, and daughter and servant girl credit themselves with a serenade, which was really intended for the second of the three. The lover, to secure an interview with his fair unknown, is brought into the house in a large basket. Some dozens of comic situations arise out of this, including the tipping into the river of the basket, and the supposed drowning of the young man.

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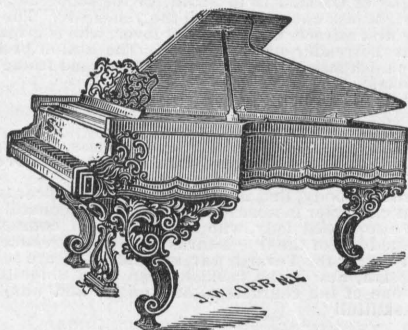
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KUNKEL'S MUSICAL REVIEW. Kunkel Bros., St. Louis, Mo.

The March number of this valuable musical journal announces that, with the April number, eight additional pages will be added to the present forty, which will be devoted to the publication of vocal and instrumental music, carefully selected from different catalogues, without increasing the subscription rates. The REVIEW is a bright, sparkling, newsy journal, and there are so many and such a variety of good things in it that it would tax our space to enumerate a tithe of them. It occupies a field of its own in musical journalism, and is worthy of the enterprising firm which publishes it.—*Dramatic and Musical Mirror*.

KUNKEL'S MUSICAL REVIEW announces that it will hereafter devote eight additional pages to the publication of music, vocal and instrumental, carefully selected. The publishers state: "The principal piece published each month will be accompanied by a lesson of the piece, prepared by eminent and practical teachers." This is a good idea, as novel as it is praiseworthy, and we are confident it will meet with much encouragement.—*Art Critic*.

We thank our friends for the kind words of encouragement and commendation thus freely given, and we take this occasion to say that we plan still better things for the future.

Among our Exchanges.

BROTHER QUIGG the musical editor of *The Dramatic and Musical Mirror*, wields an able and fearless pen. He is still after Theodore Thomas, and in his hands, poor Thomas fares badly—though perhaps no worse than he deserves. We like the outspoken manner and the clear English in which the *Musical Mirror* is written. It is a pity that "The Man Up a Tree," who writes in the other part of the paper cannot take a few lessons in style from the musical editor.

Musical World (Brainard's) where art thou? We miss thy genial smile.

THE *Art Journal* has become one of our advertisers, its card appearing in another column. We take this occasion to reiterate what we have said before, that it is one of our most valued exchanges. Its circulation, we understand, exceeds that of any other weekly musical journal and surpasses that of most monthlies. It is no wild-cat paper, no experiment in journalism. Its long and honorable life is a pledge of stability and reliability for the future.

THE March number of the *Art Critic* is an excellent one. The article on "How to Practice," is an extremely sensible and practical one, which we may reproduce in some future number.

PLEASE tell your friends that in subscribing to the REVIEW they receive as a premium the full amount of their subscription (\$1.50) in music of their own selection. Also that the REVIEW contains during the year from twenty to thirty dollars' worth of the choicest instrumental and vocal music which is accompanied by lessons as to how it should be played and studied, prepared by the most eminent composers and teachers. We know your friends will thank you no less for so doing than we.

FASHIONABLE STATIONERY.

There is perhaps no article of general use, which seems more to follow the dictates of fashion than what has come to be known as "fancy stationery," a term which includes many items besides note paper and envelopes to match.

From the foolscap and Bath post of our fathers and mothers we have come down through the abominations of blue and magenta, succeeded by a host of less showy tints, water lines, reps and all other agonies which may well have been denominated "fancy," into a season of comparative quietude and good taste, for which let us be devoutly thankful.

Such were the thoughts suggested to us the other day by some specimens of elegant stationery in the window of Messrs. Scharf Brothers, Seventh and Olive. It then occurred to us that it might be of interest to our readers, especially the ladies, to know what the latest styles of fancy stationery might be, and relying upon the well-known obligingness of this firm, we made bold to enter and state our desire for information. Although the gentlemen were extremely busy filling orders from all quarters of the country, some even from Eastern cities, they spared us a quarter of an hour, and from them we obtained the substance of the following information, for which our "gentle readers" will doubtless thank them as well as the REVIEW.

Papers for the use of ladies are principally sought in parchment, Irish linen and the other varieties of stock in white and cream, the latter having the preference. All other tints have gone almost entirely out of use. During this season many novelties have been introduced of which the more tasteful have met with a ready sale. Among these may be noticed the so-called Eastlake envelope with square flap, which is very handsome

Monograms are still much used, and we note with pleasure that most of them are small and very pretty, the large and somewhat glaring affairs of a couple of years ago having given place to simpler and more tasteful designs. Instead of initials interwoven into the elaboration of a monogram we notice that a taste is growing for the same initials engraved separately in Old English or Gothic characters. The effect is certainly very good and the change quite a pleasing one.

Crests and coats-of-arms are in great favor with those happy people who are fortunate enough to possess *ancestors*, and the pretty little address dies which so ornament fine paper are rapidly growing in favor, and deservedly so, as nothing can be neater or more appropriate for a heading.

Wedding invitations and cards are quite plain, and are very generally printed from engraved plates on the elegant cream paper, and monograms are much less used than formerly.

In visiting, as in wedding cards, the prevailing taste is for plain, engraved work, mostly in round or angular script, cream and white being, as in other cases, the prevailing tints. Some few people prefer a card with gilt edges, and many use a heavy four-ply card with the edges beveled which are very stylish and tasteful, and elegant enough to please the most fastidious.

The silver, ivory and mother-of-pearl card cases lately so much in vogue, seem to have had their day, and are now quite generally replaced by cases made from Russia leather or seal skin.

There is a great demand for dinner cards which, although hardly known here three years ago, are now in general use, as well at lunches and teas as at dinner parties. The horse-shoe, fan and plate styles seem most popular, and in the latter shape we have seen some which are painted by hand in exquisite taste, as are also the finest menus, some of those being really works of art.

Easter cards last season sold more readily than ever before, the designs being greatly superior to any published in past years. Those sent out by Prang seemed to be most sought after. A novelty in Easter goods is a banner of satin, with elegantly printed designs and appropriate mottoes.

Birthday cards in beautiful styles are rapidly coming into use. This seems to us a very sensible custom; for what can be more appropriate than to remember a friend "and many happy returns" by sending these tokens of a kindly feeling and a recollection which grows not old with our years?

Scrap-book pictures which were so much the rage but a short time since, are again coming into demand, many new and some particularly beautiful designs having been lately issued; among them a quartette of children's heads which are really lovely, and greatly superior in finish to any we have hitherto seen.

SOME OF LONGFELLOW'S STORIES.

Mr. Longfellow is known as a capital *raconteur*, and now and then tells with great zest a story on himself. A gentleman once remarked about the rudeness of Mr. Ruskin, the artist and critic, believing it to be apocryphal, which prompted Longfellow to say that Ruskin, when introduced to him, drawled out: "Mr. —Long—fellow—you—know—I—hate—Americans," which had the effect of making him immediately feel at home. Mr. Longfellow, of course, received visitors from all parts of the globe, wherever his poetry has found readers, and that is wherever our language is spoken. Among them the young Englishman who came to see him a few years ago was not the least amusing guest. Having heard, on reaching Cambridge, that Mr. Longfellow resided there, he told the poet of his surprise at this information, for, said he, "I thought you were dead long ago—in fact, that you died before Washington." He also tells of a tourist of the John Bull family, who in visiting him not long ago apologetically remarked: "Mr. Longfellow, you have no ruins in your country, and so we came to see you." And then the gentle-hearted poet said kindly and apologetically for the Briton: "People say things, you know, that they don't mean to say, out of awkwardness and embarrassment, for the sake of saying something." And here was another to the score of the tourist—the American tourist this time: The poet was invited to give his autograph, and complying, as he, alas! always does, he was followed to the table where he was writing, and politely overlooked by the visitors. "Why, how plainly he writes; hand doesn't shake at all!" was the observation of one of these on-lookers to the other. And Mr. Longfellow, it is said, enjoys these visitors! If he does, of course it is from his standpoint of the humorous student of human nature. But what a temper he must have!

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certs,
Dr. HENRY S. CUTLER.

→NATIONAL NOTES←

(We do not always endorse the opinions of our correspondents.)

NEW YORK.

NEW YORK, March 20th, 1880.

Editor Kunkel's Musical Review:

We have our Thomas with us again. He has returned to the city that he ought never to have forsaken. This is the only city in this country that can utilize a great conductor like Theodore Thomas. His orchestra will be reorganized at once.

The Symphony Society, under Dr. Damrosch, has given several representations of Berlioz' "Damnation of Faust." with phenomenal success.

Herr Joseffy has given a long series of concerts. The only fault that can be found with them is the limited repertoire of this really great artist. He has played the same selections over and over again. There has been a fair attendance, and he has secured a firm footing here.

Mapleson's spring season, though inordinately puffed by the dailies, is a financial failure, the houses being heavily papered.

Maurice Grau's Opera Bouffe Company has returned, and the same may be said of his business; it has been simply wretched.

Poor Max Strakosch is out about \$40,000 on this season, and says he has bid Italian opera good-bye, and will put English opera in the field next season.

The greatest fraud we have ever had in the operatic line, Miss Abbott, seems to be the only one that has made any money. I suppose this state of affairs will always exist, as long as we have more fools than wise people.

Our leading pianist, Mme. Rive-King, has been very busy this winter, playing in all the important concerts throughout the East and Canada.

Mr. Adolph Fischer, a Belgian cello virtuoso, is the latest addition to our local force. He is a consummate artist.

C #

CINCINNATI.

CINCINNATI, March 23d, 1880.

Editor Kunkel's Musical Review:

Thomas is gone! Shall we mourn? Let us rather rejoice that the College of Music is now rid of an *incubus* such as he was. What was Thomas? A good violinist, who became an orchestra conductor, and I admit it, a good one. But this was the extent of his capacities. His general culture is far from extensive; his musical knowledge is far from thorough. Where are the musical compositions he has given to the world, the creations of his so-called genius? An abominable piano arrangement of Wagner's Centennial March, which, it is said, never paid for the cost of the plates, and—and what?—and that's all. Experience as a teacher, knowledge of the true needs of a conservatory of music, he had none, and yet he insisted upon being a dictator and refused to receive even the suggestions of those whose money had been invested in the enterprise.

Thomas has always made himself conspicuous as a German, and as a consequence he has a considerable following among the inhabitants of the Over-the-Rhine quarter, who have been loudly talking of buying up a sufficient amount of College stock to give them a controlling interest in the College, where they would then install Thomas as supreme regent. It would take just about one year of that egotist's management to make the stock absolutely worthless, which would be but meet punishment for the arrogance of these know-nothings, and to swamp the College of Music, which would be a great pity. But there is no such good luck as the first nor misfortune as the second of these things in store for us. That sort of talk has been heard before in connection with

Thomas' tantrums. When Mr. Thomas obtained the direction of the music at the Forrest Mansion Garden in Philadelphia, some years ago, he soon managed to "kick up a rumpus" with the directors on some shallow pretense. Then the generous friends of Thomas were going to buy up a controlling part of the stock, which, by the way, the old stockholders were willing to sell, and make him the Grand Mogul of the Garden. For some ten days they howled and threatened; dived into their pockets and rolled up the magnificent sum of—fifteen hundred dollars, or about one cent on the dollar of what was needed to accomplish their purpose. The present movement will evaporate, like that, in numerous *Potstauzends* ejaculated between two glasses of beer.

Mr. Reuben Springer, the real founder of the College of Music has publicly expressed his gratification at the fact that Mr. Thomas had anticipated the desires of the directors of the College, himself included, in handing in his resignation. For this last act of his the people of Cincinnati ought to feel grateful to Thomas, and yet, strange to say, there are those among us who think that because Thomas has gone to Gotham, because it has one German violinist less, Cincinnati is no longer the "Paris of America" but plain Porkopolis. That may be so, but, while not an expert upon such matters, I think it ought to take at least three German fiddlers to constitute a Paris, even in "Americaw."

If Mr. Nichols—Colonel Nichols I mean—will only have the good taste of "stepping down and out" from the Presidency of the College—a position in which he has made more enemies than friends and for which he is but ill fitted—there will be a better chance of success for it than there has ever yet been.

I have taken up so much of my room in discussing Thomas, that I shall have to defer to a subsequent letter the other musical things and news which I had meant to speak of in this. BROTHER JONATHAN.

MONTREAL.

MONTREAL, March 17, 1880.

Editor Kunkel's Musical Review:

It is quite possible that your correspondent "J. G." who, last month, wrote you so fully, and upon the whole so justly of Mme. Rive-King's success as a pianist in our good city, may also inform you of the success and triumph of Dr. Gustave Satter, justly called "the peerless poet of the piano," and I should not write at all, were it not that a certain New York paper took it upon itself to publish an article derogatory of this artist's reputation, which article emanated from some St. Louis sorehead. Attempts were made here by the same parties to injure the eminent pianist, but we Canadians love fair play, and we were made to think that the Dr. was not getting it. As a result, there was a grand rally, not of partisans, but of men who were willing to give him "a fair shake," at his first concert in Nordheimer's Hall, on February 27th, and here is the result, as reported by one of our most conservative papers:

"It was evident at the outset of the Satter concert last evening, in Nordheimer's Hall, that the vast audience were disposed to value Satter according to his deserts, rather than to accept him upon the *ipse dixit* of a foreign press, and the first appearance of the eminent pianist and composer was received with what appeared an ominous lack of demonstration. Curiosity was rife as to the manner of man who came with such credentials and curiosity was allayed by the appearance of a portly gentleman, in the guise of an ordinary human being, of an artist whose genius was not to be gauged by the length of his back hair. The apathy of the audience vanished the instant the performer touched the keys of the superb Weber grand, and thenceforth to the end there was no lack of appreciation or enthusiasm. Satter is an artist

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and a genius; his individuality is unquestionable and unmistakable, both in his composition and execution; his fingering is something marvelous; he revels in chromatic runs, and whichever be the cause and which the effect, his compositions are full of them. The performance commenced with a Paraphrase de Concert on "Le Prophete" by Satter, in which Meyerbeer was barely suggested, followed by a Polonaise by Raff, an impromptu in A flat by Chopin, and a Menuetto (E flat symphony) by Mozart. The next piece, Satter's own composition, "Stella," "Scene de Bal," was eminently characteristic of the composer, and received a hearty encore, producing in response a paraphrase, also by Satter, upon "Le Carnaval de Venice," Mendelssohn's "Variations Serieuses Op. 54," was in striking contrast to the preceding, and the text was conscientiously adhered to, this being the only instance in which the performer played from music. This also was encored, a paraphrase on "La ci Dorem," from Mozart's "Don Giovanni," being substituted. Then ensued "Les Sylphes," by Hector Berlioz, and "Salterello" by Satter (abounding in musical pyrotechnics). The programme was concluded with a paraphrase by Satter upon "Faust," brilliantly executed. Satter was warmly applauded at the conclusion of the performance, and returned to bow his acknowledgments."

This account is all too tame, and I send it only to show how even the most conservative were carried away. The encore to "Stella, Scene de Bal," was like the irrepressible flow of a torrent of admiration.

If the first concert of Dr Satter was a success, the second was an ovation, a triumph. Mechanic's Hall was filled to overflowing. He has only friends here now, save the perennial croakers, of whom even we have a few, who prove their own impotency, by refusing to acknowledge the self-evident genius of this great artist.

CANUCK.

GILLMAN, ILL.

GILLMAN, March 8th, 1880.

Editor Kunkel's Musical Review:

I had the pleasure of attending a "Parlor Concert" given at the residence of E. Moyel, Esq., of this city by Prof. Schleiffarth of Chicago on the evening of the 6th instant. Professor Schleiffarth was assisted by his wife and by Mr. E. Moyel. The following was the programme offered:

Festival March.....	Bach.
Overture, "Il Trovatore".....	Verdi.
{ a, Waltz, Chopin,	
{ b, Gavotte, Resch.	
Careless Elegance, (Quickstep).....	Schleiffarth.
La Gazelle, Morceau brilliant.....	Merieux.
Prof. G. Schleiffarth.	
Waltz Rondo, No. 2 (Soprano solo).....	Gumbert.
Mrs. G. Schleiffarth.	
"Prairie Flowers" Waltzes (new).....	Schleiffarth.
"Fatinitza" Fantasie (Duet).....	Paul.
Messrs. E. Moyel and Schleiffarth.	
"When We Met on the Sly," (comic song).....	Maywood.
Mrs Geo. Schleiffarth.	
Selection from "Chimes of Normandy".....	Planquette.
Carnival of Venice, (Duet).....	Melnotte.
Grand Potpourri—"A Trip Around the World"—Introducing	
all the popular airs of the day, imitation of music, banjo,	
etc, left hand and clothes-brush solo—mocking bird and	
Grand Finale.	

As you can see from the programme, all tastes, could be suited; and indeed, all present were extremely pleased with the evening's entertainment. "Prairie Flowers Waltz," a new, sparkling and original composition was played by its author, Prof. Schleiffarth, and captivated all hearers, as did also the duet playing of Messrs. Schleiffarth and the host, Mr. Moyel. Their playing of Paul's "Fatinitza Fantasie" and of Melnotte's famous arrangement of the "Carnival of Venice" was artistic in the extreme. Mrs. Schleiffarth has a well-cultivated and very agreeable soprano voice, and her singing was universally admired. We hope to hear the professor and his amiable lady again. MARY ANN.

WASHINGTON, D. C.

WASHINGTON, March 18th, 1880.

Editor Kunkel's Musical Review:

The most interesting musical event during the last month was the first appearance in this city of Mme. Julia Rive-King with Mr. Asger Hamerick's Peabody Symphony Orchestra of Baltimore. Mme. Rive-King's reputation has long preceded her, which her performance more than sustained. Her playing was a great surprise and created a *furor*. Her numbers were Mendelssohn's Violin Concerto, op. 64, transcribed for the piano by herself, and Liszt's Rhapsodie No. 12. For encore she played Chopin's lovely prelude in D flat major. Since the departure of Rubinstein no such piano playing has been heard in this city. She has a great technique, a large telling tone, sympathetic and beautiful touch, immense power, extreme delicacy and great physical endurance. She plays without notes, and with a swing and *aplomb* that carries everything before it. Her success was immediate and great. She was the recipient of a brilliant reception at the White House on Tuesday evening given her by President and Mrs. Hayes at which the members of the cabinet, the foreign legation and families were present. During the day I had the pleasure of hearing her play to a few friends, in private, the following compositions: Bach—Gavotte, arranged for the left hand alone by Joseffy; Beethoven—Sonata op. 53; Schumann—Finale Etude Symphonics; Chopin—(a) Prelude D flat major, (b) Barcarole; (c) Tautella, (d) Rondeau in F; Wagner—Tausig—Ride of the Walkures; Liszt—Rhapsodie Hongroise, No. 6; Joseffy—Tanz Arabesque, No. 2; Rive-King—(a) Bubbling Spring. (b) Polonaise Heroique. Her versatility is remarkable. Her Chopin playing was divine, her Beethoven playing profound and powerful, and her Tausig and Liszt brilliant in the extreme. Her own compositions show genius and musical scholarship remarkable in one of her sex. She speaks of Joseffy in the most enthusiastic terms.

C. S.

BALTIMORE.

BALTIMORE, March 20th, 1880.

Editor Kunkel's Musical Review:

Musical matters have been quite interesting with us this winter. Col. Mapleson with his opera company, owing to the inability of Marimon to appear, has been very poorly patronized. His losses here must have exceeded \$4,000.

The Thursby Concert Company had a light attendance. The only member of the company ranking above mediocrity was Mr. Franz Rummel, who is an excellent pianist.

Joseffy's receipts were \$100. Had our people known what a wonderful artist he is, he would have had a much larger audience. He is in many respects one of the greatest artists it has been my good fortune to hear, although many here, I am ashamed to say, belittle and abuse him.

We have in this city what is termed an "Auerbach Clique," whose Goddess is Mme. Annette Falk Auerbach. This clique seem to think it their sacred duty to pooh-pooh every pianist who visits us; it includes a certain lawyer who imagines himself a great critic and who "does" the music for one of our morning dailies with a limited circulation, and who really knows as much about music, as a shoemaker does about medicine. Now this clique falls upon every pianist that appears here and abuses them soundly, the shoemaker critic—beg pardon, the lawyer critic—goes for them in the columns of their paper. Do they play Beethoven, they "lack the masterly grasp and profound depth of the great master." If they play Chopin, "they have not the ethereal essence and poetical glamour necessary." If they play Liszt, their technique is faulty, or their left hand is noticeably weak," but whenever their Goddess plays, Webster's dictionary is torn all to pieces and the covers thrown out of the window. Immediately after Joseffy's recital here, Mme. Auerbach gave a recital, playing the same selections, but in such a manner as not even to invite any comparison, but the entire clique imagine they have effectually put a quietus on Joseffy. They are now trying the same little game with Mme. Rive-King.

Mr. Hamerick engaged the Madame to open his season of symphony concerts January 30th and 31st. She made a great sensation, and he engaged her for his fourth public rehearsal and concert, March 12th and 13th, and for his Washington concert on the 17th. Her success was greater than the first time, and Mr. Day, the manager of the Peabody Symphony Concerts, has engaged her for a recital at the Academy of Music, March 31st. Mme. Auerbach being one of the teachers at the Peabody

NICHOLAS LEBRUN,

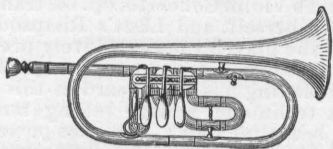
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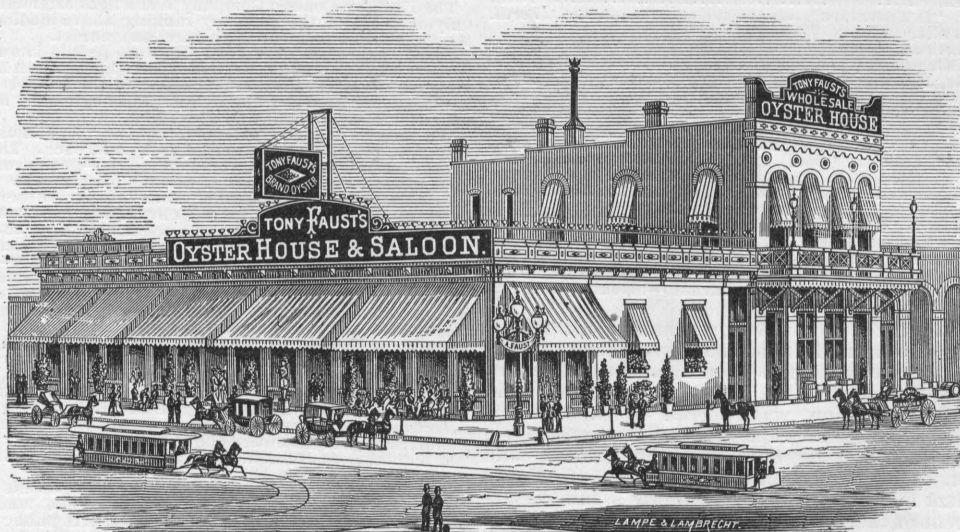
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Institute, you can imagine from what I have said, how her clique have taken all this. This clique is an injury to the cause of music and a burning disgrace to our city, and we only have one paper, and to its honor be it said, that has the courage and the manliness to act independent of its influence, and that paper is the *American*, who employs an able and fearless musical critic, and who is after the clique very sharply; but I have wandered from my subject. Mme. Auerbach has given three Beethoven recitals at Lehmann's Hall, which have been fairly well attended. Her programmes were something taxing to play, and no less to listen to. I enclose them:

First recital.—Sonata Appassionata, Op. 57; Sonata quasi una fantasia, Op. 27, No. 1; Sonata quasi una fantasia, Op. 27, No. 2; Sonata les adieux, Op. 81.

Second recital.—Sonata, Op. 102, No. 2, Piano and Cello; Sonata, Op. 32, No. 2; Sonata, Op. 110; Sonata, Op. 53.

Third recital.—Sonata, Op. 102, No. 1, Piano and Cello; Sonata, Op. 106; Robert Schumann.—Etudes symphoniques, Op. 13.

These were played without notes, and accurately. In many respects, Mme. Auerbach is a remarkable woman. She has a wonderful memory, a great technique, (but not facile or fluent—it is stiff,) her touch is dry, hard and unsympathetic. She plays masterly, but entirely from the head, and her use of the pedal is shocking, proving that she has an unmusical ear. Her disciples here claim that her Beethoven interpretations surpasses those of Rubinstein and Von Bülow, and that it is impudence for any of the lesser lights to attempt it here.

But outside of this clique, we have many intelligent and cultivated musicians and music loving people, who can appreciate such great artists as Joseffy and Mme. Rive-King. Joseffy has the most marvelous technique, his pianissimos and the velocity with which he executes them, his beautiful touch and sharp phrasing, together with his poetical and artistic conceptions, are points in which he has not been excelled by any artist who has previously appeared here, but when it comes to works requiring a robust and vigorous interpretation, he is not so satisfactory to me. In the robust school, I think Mme. Rive-King excels. I am not alone in this opinion. Among those who agree with me is Mr. Asger Hamerick, and Mr. B. Courlander, two of the highest authorities here. In fact, these two gentlemen are Mme. Rive-King's most enthusiastic admirers here. She also has an immense technique, a beautiful sympathetic touch (very closely resembling Essipoff's,) and most remarkable is her great power and *big tone* which is really wonderful. I have never heard such a large tone brought from the instrument, except by Rubinstein. She never forces the tone beyond the capacity of the instrument, it is always pure, and never vulgar. In her use of the pedal, she must be placed above any lady pianist who has ever been heard here, and, for that matter, many men—her peers in this matter being Rubinstein, Bülow and Joseffy only. Her memory, like that of all the great virtuosos, is remarkable. I have it from undoubted authority that in the last seven years she has played in five hundred and fifty-four concerts, her programmes embracing six hundred and forty different compositions. I make this statement after having examined her scrap book and programmes, and counting the selections that have been performed and criticised. In the matter of repertoire and its character she must be placed head and shoulders above all the rest, for actually no pianist has ever played better music or heavier programmes or one-third the number that has Mme. Rive-King. She has won a host of warm admirers, and will always receive a home welcome whenever she visits us. Mr. Day and Mr. Ferguson intend giving a five weeks' festival at the Academy of Music, commencing the last week in May, and orchestra, and prominent soloists, and cheap prices are to be the attractions. The Knabe concert grand used at Madame Auerbach's concert was a most superb instrument. Its singing qualities, great depth of tone, I have never heard surpassed. It captivated the entire audience, although it contained not a few anti-Knabe men.

PEABODY.

The Opinion of Chladni.

Music claims for itself a place among the sciences, and, when properly employed, is an efficient aid in the development of the mind. Chladni, the German scientist, after having studied the other sciences with the patience and thoroughness characteristic of his nation, and having written works of great value on at least four of them, at last, by chance, turned his attention to music. He started a series of investigations, which led him into the arcana of this science. One day, in the midst of his studies, he suddenly threw up his hands in wonderment, and exclaimed: "Behold, I have discovered a science that stands head and shoulders above all others."—*Musical Herald*.

ACCORDING to Vienna papers, Adelina Patti, as a recompense to the Vienna orchestra for the numerous and severe rehearsals to which they were subjected on her account, sent them six—camellias from one of her bouquets! Adelina must have incredibly childish ideas of the circumstances of her fellow artists, and can have no ideas of the bitter contrast between their lot and hers. Pollini has received during her present tour about \$4,000 marks, or over \$12,000. How great then must be the sum which Patti with her Nicolini has earned!

CHARLOTTE, N. C.

CHARLOTTE, March 12th, 1880.

Editor Kunkel's Musical Review:

The regular spring concert of the Institute for young ladies came off on March 9th, and met with very great success. Several voices were heard, that bid fair to make their mark in musical Carolina, namely: Miss C. Badham in H. Kleber's "Cardellino" and in Schonacker's vocal waltz "When through life;" Miss L. Gregory in E. Solomon's "Fairy Queen" and Miss M. Wayt in Arditi's "Ecstasy." In the instrumental part of the programme Prof. Bidez's rendition of Goldbeck's "Melodia d'Amore" and "Dreams of Childhood," as well as Miss K. Johnstone's playing of Jean Paul's transcription of "The Last Rose of Summer," and Miss M. Atkinson's execution of Liszt's difficult fantasia on "Rigoletto," were also highly enjoyed by the audience.

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"DE SWEET BIRD."

The flute is an invaluable item in the modern orchestra. Its frequent use in the "echo" effect brings to mind this good story which is told of a celebrated flutist, from Switzerland, who accompanied Madame Stockhausen during her brilliant career. A concert was to be given in a building which was found terribly unsuited to music, owing to the reverberation being very great. There was a long gallery on one side of the concert-hall, and this was seized on by the flutist, Mr. S., as capable of producing great effect in Handel's song of "Sweet Bird," which Madame was to sing in the first act. The gallery was quite excluded from light, when S. ascended it, and the concert began. Stockhausen commenced her song, the flute responding to her notes; but so great was the echo that no time or tune could be closely kept. The effect was terrible and it was well the place was in shadow, for the flutist was remarkably ugly, possessing a small body with a large head, a face very much disfigured, and no eyebrows. Madame continued the song, making a very long shake, which the flute imitated. Every neck in the room was stretched to ascertain where the sound came from, and what it was. Madame went on, and S. pursued his accompaniment, jumping about the gallery to avoid the echo. Madame kept looking up, wondering where he could be, as the sound moved so rapidly. The audience finally mistook her curiosity for annoyance, and called:

"Shame, shame! order, turn him out!"

People in the hind seats stood up, and pointing to the gallery, shouted:

"There he is—there he goes—silence, shame! turn him out!"

The song was stopped, when poor S., thrusting his ugly head over the front of the gallery, said:

"I'm de Bird—dam all—what for you stop de song?"

"Silence; turn him out!" shouted the audience, until at last the "bird" was collared, and dragged forcibly down stairs. Poor S. then came on the platform, and addressed the audience:

"De Sweet Bird will be done here. De noise of de hall all over—so not to be—and hopes all is now satisfied."

This admirable speech caused much amusement and confusion—and the concert proceeded.—*Musical Visitor*.

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AMATEUR BANDS.

BY W. H. NEAVE.

It would be mere supererogation to advert to the needed attributes of the leader of a band of professional musicians, for he who is elevated to that office by the suffrages of such a body, is not likely to need suggestions from outside. While he who is leader of "his own" band, through his business tact and success, is a veritable king; and the "king can do no wrong" in such a small realm any more than can the "Boss of all the Russias." His caprices are as uncertain, his power as absolute, and his subjects as much serfs in the one case, as in the other. Hence, my remarks will bear directly on amateur band leaders.

The majority of amateur bands are wholly outside the pale of real musical consideration of any kind. They are primarily, conformed hastily and heedlessly, after the style or manner of "raising" a civic military company, or a picnic party. Some are coaxed to join; and few are known to possess fair, or *any* musical endowments. "Citizens" are levied on for aid to buy a set of cheap instruments from the accommodating "hocus pocus man," who is sure to be in attendance, with his nicely baited circulars, at the births of these *lulus naturae* band parodies. The bogus "horns" having arrived and being unboxed under a jabbering running accompaniment of gushing expletives, such as "perfectly splendid,"—the worst hole in town is selected for a band room because, being worthless, they can have it rent free. If there is no "smart Aleck" in the crowd to "set 'em up," a teacher (?) is engaged, whose only points of commendation are cheapness and cheek. Such a party, of themselves, have no conception of what a musical body should be, nor of the proper means by which to effect that, if they had; and under the guidance of such a teacher, they are not going to be much enlightened about it: First, because he himself is, usually, in the dark regarding it; and, secondly, if he, perchance, has a faint glimmering of light on the subject, it is his duty, to himself, to studiously keep his employers steadfastly in the dark.

There is no school of music in which the merest *demi-hemi* moiety of knowledge will make a sort of showing, at a safe atmospheric filtering distance, as notably as a brass band.

Two or three notes each, for basses, tenors and altos, used in a simple, coarse accompaniment to the robust and uncouth cornet playing of a few simple melodies, make a strong "pot liquor," as it were, into which are dumped the whole contents of pepper box, vinegar cruet and salt-cellar, in the shape of continuous thumping of bass and rattling of snare drums and clanging of cymbals, and "the thing is done." All that the majority of such a crowd want, is to be able to "make a fuss" on their instruments, with the least possible outlay of time, brains and money. And, by the great Allah, whose prophet is Mahomet, they succeed.

A vehement old "hard shell" preacher, with a weakness for full-toned congregational singing, usually exhorted thusly: "Now, let us sing, all that *can* sing; and those among you who *cannot* sing,—let them make a joyful noise unto the Lord." This harangue is apposite but entirely unneeded by the "tooters" spoken of. But in all such bands there are some members of refined musical sensibilities, whom pride and not edification retains for a time in such pandemoniums. However, they begin to drop out, one by one, until the musical element soon becomes extinct, and the "joyful noise" remains, a mere *caput mortuum*, a regular hullabaloo, fit company for "squaredunks" in the temple of Baal. I have no advice to offer leaders of such bands, except,—“give us a rest” and let it be perpetual. Go hang your trumpets in the hall (cellar) and study war (on the elements) no more.” And if you will not throw away your “perfectly splendid” horns, be so good as attempt

only *tacet* passages, and then we can revel in the enjoyment of your brilliant strains of silence. Selah.

An amateur band, brass or reed, should first be judiciously formed and organized: it is better to be small and select, than large and motley. No one should be importuned to join; and no one who is too poor or penurious to buy his own instrument, and pay for first-class tuition and all requisite appliances and incidental expenses, should be admitted. Mere surface show of musical aptitude, such as quick catching and correct singing or whistling of tunes is insufficient evidence of fitness for musical study, although correct time and tune are fundamental indispenables; but these may be fully developed in those of the lowest intellect; and of such are the so-called natural musicians.

There are *no* natural musicians! Music, as an art, is purely intellectual, and the *most* so of all studies, even in the mere reading of musical composition, because thinking is gauged by time, involving the greatest culture of the powers of attention and mental concentration. Therefore, to be an effective member of a good band, a young man must be fairly educated and a proved logical thinker. Some may sneeringly say, "This is getting it down too fine; we only want a little amusement and musical enjoyment, and don't expect to make a living by music." Just so; but there are no two roads to travel; and *as far as you go* it must be on the legitimate route to professional musical excellence; otherwise, there is neither satisfactory amusement nor credit connected with your efforts.

After a band is properly organized, get a teacher of well-known ability and honesty, and do not dampen his ardor by driving a parsimonious bargain with him for his services. If you cannot get one of long and firmly established reputation, get a graduate from a first-class conservatory. Under the training of such a teacher, the duties of a leader will be clearly evolved. Some men are good as mere leaders, but lacking in the attributes of a musical director, and, signally so in the qualities essential to a captain or disciplinarian. So that in some bands there have to be a leader, a musical director and a president or captain, while in others, all three offices are filled best when vested in one person.

Conservatory graduates, after a season of teaching, should launch out into the regular profession, to gain the largest experience; otherwise, they are apt to become chronic teachers, so to speak, and may degenerate into very narrow-sphered and conceited ones. On the other hand, after a band has been well "set up," the only security of their endurance and progression, with continual unfolding of musical enjoyments, in every field of composition, as well as in appreciation and *ecclat*, will only be found in their engaging, by the year, a *first-class* professional musician, as their music caterer, leader and director. Without a purely professional musician permanently at its head, no amateur band can hope to be more than a mere quickstep and dance band.

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ST. LOUIS, October 18th, 1879.

MESSRS. KUNKEL BROS.—

Gentlemen:—I take pleasure in expressing my gratification as to Jean Paul's "Operatic Fantasies," solos and duets, published by your house. They are the best and most effective operatic fantasies of moderate difficulty, intended for the average pupil, that have ever come under my notice.

Teachers wishing good teaching pieces, which at the same time treat popular operatic airs, will I am sure give these compositions a most hearty welcome. The typography and correctness cannot be surpassed. As yet I have not been able to find a single oversight of any kind.

The superior fingering throughout the fantasies is another feature that cannot be too highly recommended, and it is bound to be appreciated by all conscientious teachers, as this important art is generally neglected by composers.

Yours truly, ROBERT GOLDBECK.

ST. LOUIS, October 27th, 1879.

MESSRS. KUNKEL BROS.—

Gentlemen:—With all the wealth of great and noble productions which the different periods and forms of musical art have contributed to the pianoforte literature there is a deficiency in some of its departments. Composers have almost completely ignored the wants of that numerous class of players who have attained to a considerable degree of mechanical development by prolonged practice of studies, exercises and compositions of more serious character, and who naturally wish for some lighter music, selections from operas, etc., suitable for home and parlor entertainment. True, there is a multitude of potpourris and fantasias, so called; but they are in most instances the effusions of musical penny-a-liners, clumsily transcribed, without the knowledge of musical laws and technical requirements, degrading in their tendency and ruinous in their influence.

The publication of your Operatic Fantasies, by Jean Paul, is to be considered in many regards an event of importance, as the great amount of knowledge and practical experience which the author has deposited in his work must prove a most valuable addition to the scanty material of a much-neglected musical sphere. Without wishing to enumerate the very many excellent traits of these Fantasies, I am sure that amateurs will not be slow in discovering their great attractiveness, and that teachers will immediately recognize their euphonic effectiveness and pedagogical features, such as systematic fingering, correct setting adapted to the peculiarities of the instrument, and will admire the cleverness of the author who offers useful technical material in a most interesting musical garb.

I feel confident that this opinion will in a very short space of time be endorsed by a unanimous popular verdict.

I am, very truly yours,
FRANZ BAUSEMER.

CHICAGO, October 27th, 1879.

MESSRS. KUNKEL BROS.—

Gentlemen:—I have just examined a series of Opera Fantasies, edited by your house, which seem to me to fill a want long felt. It is to be hoped that the old-time Potpourris of Cramer and Beyer, already becoming obsolete, will be driven out entirely by just such fantasies. I have already taken occasion to compliment your editions. What I said then applies equally to these works, which are by their complete fingering and phrasing especially adapted for teaching purposes. There is no squeamishness observable about the use of the thumb on black keys, and a change of fingers at a recurrence of the same note. The duets are real four-hand pieces and not simply a treble arrangement with a baby bass to it. I hope that the prevalence of foreign fingering will induce you to issue an edition in which it is used. Almost anybody can write difficult music, but Mr. Jean Paul seems to have conquered the art of writing easy music as well.

Believe me yours truly, EMIL LIEBLING.

NEW YORK, November 28th, 1879.

MY DEAR MR. KUNKEL:—

After a careful examination of the "Operatic Fantasies," by Jean Paul, you left with me, it gives me pleasure to state that I find them very effectively and musically arranged. I cheerfully recommend them to my friends and to those of the profession who are not acquainted with them. The excellent fingering, phrasing and typographical beauty will especially commend them.

JULIA RIVE-KING.

NEW YORK, November 26th, 1879.

MESSRS. KUNKEL BROTHERS:—

Gentlemen:—I am charmed with Jean Paul's new Operatic Fantasies on *Fatinitza*, *Trovatore* and *Pinafore*. Do not fail to supply me with the remaining numbers of the series as fast as they are issued. They are superior to anything of the sort I have seen. I have long needed just such pieces for teaching purposes without being able to obtain them. Accept my thanks and congratulations. Yours very truly,

CHARLES FRADEL.

NEW YORK, November 28th, 1879.

MESSRS. KUNKEL BROTHERS:—

Dear Sirs:—I have played and thoroughly examined the excellent Fantasies of "Il Trovatore," "Fatinitza," and "H. M. S. Pinafore" etc., from the new set of Operatic Fantasies by Jean Paul, published by you. I must say that I consider them most pianoforte-like and musical. I think they supply a want long felt by teachers, and, in my opinion, no teacher ought to be without them.

Respectfully,

S. B. MILLS.

ST. LOUIS, October 22d, 1879.

MESSRS. KUNKEL BROS.—

I have carefully examined the new Operatic Fantasies, *Il Trovatore* and *Pinafore*, as solos and duets, and think Jean Paul has added fresh laurels to his already well established fame as a popular writer. The airs are very pleasingly and effectively arranged; players of moderate ability can have no difficulty to learn them.

A very commendable feature of these editions is the careful fingering to be noticed in every measure whereby the pupil, in the study, and the teacher, in the teaching thereof, is much assisted. I heartily recommend them to my friends and the profession.

WALDEMAR MALMENE.

CHICAGO, October 25th, 1879.

MESSRS. KUNKEL BROS.—

Gents:—With great pleasure I have played over some of Jean Paul's Operatic Fantasies, published by you, and found them superior to any that have been hitherto in the market. Both by their effective arrangements and choice selections of melodies, still evading very difficult passages, they are made accessible to the bulk of piano pupils. Please send me your different Fantasies as soon as published. Very respectfully,

H. WOLFSOHN.

ST. LOUIS, October 23d, 1879.

MESSRS. KUNKEL BROS.—

Gentlemen:—I have with pleasure perused the Fantasies of *Il Trovatore*, *Fatinitza* and *H. M. S. Pinafore*, both as solos and duets, from the new set of Operatic Fantasies by Jean Paul, published by your house. I unhesitatingly pronounce them the most beautiful, practical and effective Operatic Fantasies now in existence, suitable to the wants of the average pupil.

Their typographical beauty, correctness of fingering throughout every measure (to the value of which every teacher will certify), and their general correctness could certainly not be surpassed.

I am sure they must soon become the favorite set of Operatic Fantasies of the profession, for wheresoever they are once heard they can unfold their banner with the proud motto, *Veni, vidi, vici*. Please send me the different Fantasies as they are issued.

Very truly yours,

MARCUS I. EPSTEIN,

Teacher of Piano and Harmony at the
Beethoven Conservatory of Music.

I heartily concur in the above.

A. EPSTEIN.

MOUNT UNION COLLEGE, OHIO, Oct. 19th, 1879.

MESSRS. KUNKEL BROS.—

Gents:—I received the Fantasies—*H. M. S. Pinafore* and *Fatinitza*—of the new set of Operatic Fantasies, by Jean Paul, which you have just published. They are arranged in an unusually pleasing and instructive manner, bringing out the principal melodies clearly and yet with such embellishments of accompaniment as suggest other effects and ideas than do those miserable scribbles of airs from these operas that flood the land.

One who has heard *H. M. S. Pinafore* performed immediately finds himself sailing "the ocean blue," presently little Buttercup comes on board with her quaint song, the bell trio suggests that lively scene, and lastly he is worked up to an enthusiastic spell—more particularly if there is any British blood in his veins—by the spirited strains of "He is an Englishman."

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The correct fingering throughout every measure, is another feature deserving the greatest praise.

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Yours truly,

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